

SLUG



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OCTOBER 98

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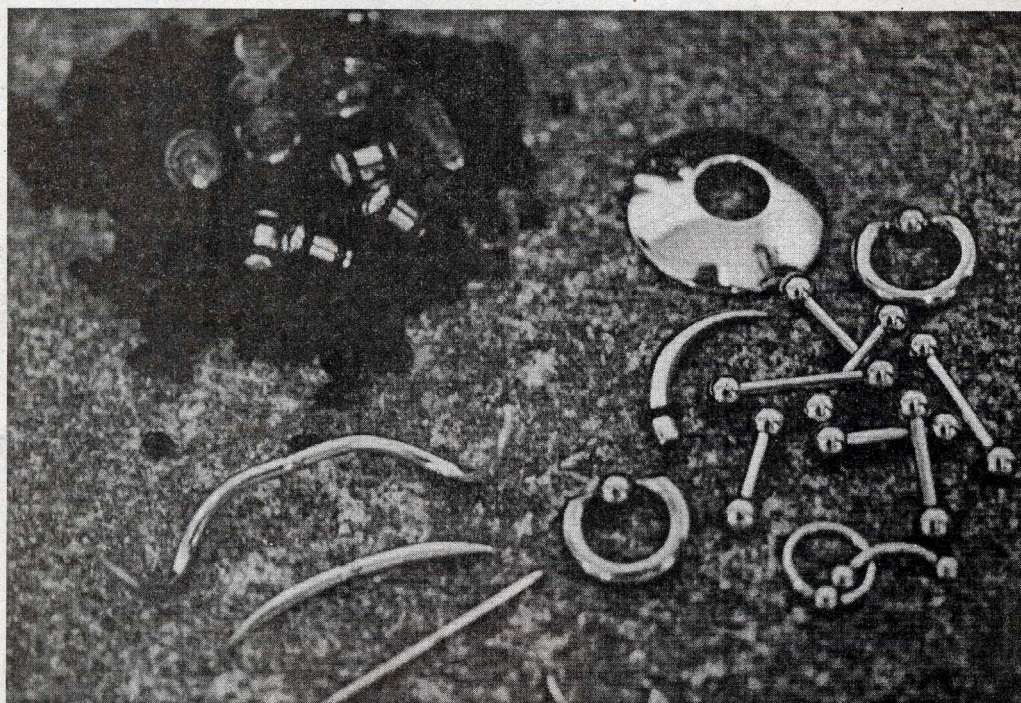
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Dear Editor,

This is a letter of response to a letter in the Slug. I just have to say that with hippy girls it's better to not be with hippy girls because they don't want love, just free sex. My sex is a special gift. I guess in a lot of ways I'm a born-again virgin, but I would have liked to have given my gift to that bass player from Nashville Pussy. She was foxy! Yeah-sweet show.

Yours, Troy Russell

Ed. The truth is that hippy girls are really just goths with moths, and should be treated with similar use of seat couchins and metallic ornamentation. The same girl with blue hair and "fuck" tights benenath that vinyl dress, could have Jerry and the Dead on her mind, as often as she listens to Dead Can Dance. This doesn't hold true for Cure fans.

Dear Editor,

This is a response to a letter from last month in your magazine.

I agree that the bus system in this town really sucks, and I wish that I could ride a bike, but unfortunately I can't. This is where my problem comes in.

I called MTV's "Loveline" program to see if they could give me any advice. For some reason, I always get disconnected.

Here's the problem: I have several piercings on my body, all of which are in the genital region. To start off with, I have a Prince Albert, or as I affectionately refer to him, "Albie." I have about 13 piercings under the shaft that are known as frenums. I also have two lorums, an ampallang, an apadravya, several guiches, 4 dydoes and literally close to a hundred

hafadas. Basically, I'm all dressed up with no place to go.

So you're thinking, what's the problem? The problem is this: I'm in a lot of fucking pain!! The most menial tasks, such as transportation have become almost unbearable. You know the famous "franks n' beans" scene from "There's Something About Mary?" You can all laugh your asses off. I sure didn't.

Anyway, I wanted to fit in and be cool like the other kids. Now I'm starting to wonder if it was worth it because of the pain. My buddies all refer to me as "Pinhead," you know the Hellraiser guy.

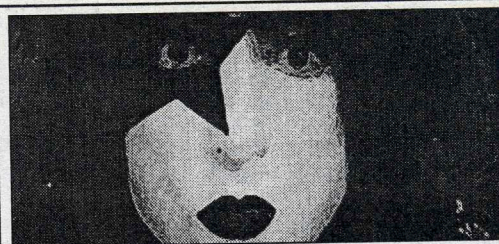
But, I know that they're just jealous. My only reward is when I'm dating a hippie chick, her eyes get real wide as I start to unzip. I know she's thinking, "Hey you hot stud, I can't wait to get my hands on that shiny and metallic package of yours!!" That's the only real reward.

So, my question to you is this: What other avenues could I go and still fit in with all the cool kids? You can't even imagine what getting an infection is like. wwhoooweeeee!!! Your advice would be greatly appreciated!

Yours painfully,
George St. John

Ed Replies.

The bus system should definately get its act together. People like you, with your pierces and people like me with my Urine problem should be considered more often. How are we supposed to get to church? How are we going to get to the cinema after church, and how are we going to find love in a world where we have to catch the 11:30 bus or spend the night. Hmm. I hadn't thought of that.



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Vegas Needs A New King

SIX-STRING SAMURAI

"...The greatest joy of either
Slamdance or Sundance
was Lance Mungia's Six-String Samurai"
The Independent Film and
Video Monthly

"It's The Road Warrior with
a rock 'n' roll beat, Buddy
Holly doing his best Toshirō
Mifune, a Sergio Leone gang
picture set in a fantasy future"
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"The best indie film of 1998."
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Good Horoscopes for Bad People

Aquarius (Jan 23 - Feb 22) You have an inventive mind and are inclined to be progressive. You lie a great deal. You make the same mistakes repeatedly because you are stupid. Everyone thinks you are a fucking jerk.

Pisces (Feb 23 - Mar 22) You are a pioneer type and think most people are dickheads. You are quick to reprimand, impatient and full of advice. You do nothing but piss-off everyone you come incontact with. You are a prick.

Aries (Mar 23 - April 22) You have a wild imagination and often think you are being followed by the FBI or CIA. You have minor influence on your friends and people resent you for flaunting your power. You lack confidence and are a general dipshit.

Taurus (April 23 - May 22) You are practical and persistent. You have a dogged determination and work like hell. Most people think you are stubborn and bullheaded. You are nothing but a goddamned communist.

Gemini (May 23 - June 22) You are a quick and intelligent thinker. People like you because you are bisexual. You are inclined to expect too much for too little. This means you are a cheap bastard. Geminis are notorious for thriving on incest.

Cancer (June 23 - July 22) You are sympathetic and understanding to other people's problems, which makes you a sucker. You are always putting things off. That is why you will always be on welfare and won't be worth a shit. Everyone in prison is a Cancer.

Leo (July 23 - Aug 22) You consider yourself a born leader. Others think you are an idiot. Most leos are bullies. You are vain and cannot tolerate criticism. Your arrogance is disgusting. Leo people are stealing motherfuckers and enjoy masturbation more than sex.

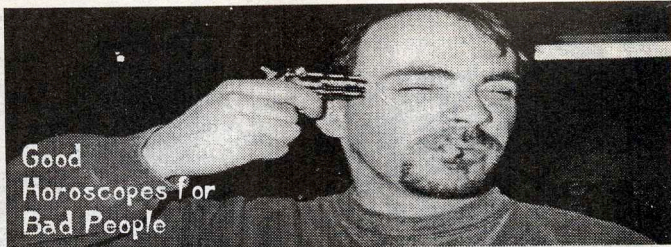
Virgo (Aug 23 - Sept 22) You are the artistic type and have a difficult time dealing with reality. If you are a male you are probably queer. Chances for employment and monetary gain are nill. Most Virgo women are whores. All Virgos die of venereal disease.

Libra (Sept 23 - Oct 22) You are the logical type and hate disorder. Your shit-picking attitude is sickening to your friends and co-workers. You are cold and unemotional and often fall asleep while fucking. Libras make good bus drivers and pimps.

Scorpio (Oct 23 - Nov 22) You are the worst of the lot. You are shrewd in business and cannot be trusted. You shall achieve the pinnacle of success because of your total lack of ethics. You are the perfect son-of-a-bitch. Most Scorpions are murdered.

Sagittarius (Nov 23 - Dec 22) You are optimistic and enthusiastic. You have a reckless tendency to rely on your luck since you have no talent. The majority of Sagittarians are drunks. You are a worthless piece of shit.

Capricorn (Dec 23 - Jan 22) You are conservative and afraid of taking risks. You are basically chickenshit. There has never been a Capricorn of any importance. You should kill yourself.



Mr Pink's Video Reviews



HE GOT GAME

This is not a movie as much as it is a two hour MTV video and a bad one at that.

Denzel is crossing the line between taking great movies and taking any movie with a half assed plot and a sack of cash for him. If you can't figure this movie out by looking at the box, turn the TV off and watch some more ToolTime reruns.

THE GINGERBREAD MAN

Robert Duvall continues to amaze me. Great show, he plays the lunatic father of a southern beau who is dying to....

Well, I'm going to have to force you to see it.

JACKIE BROWN

A very Tarantino sequel. Much like the Brady Bunch but with guns. Robert DeNiro is great and so is Samuel Jackson, but this movie tries to hard to be Cloak and Dagger.

Worth watching anyway. Just to see DeNiro bend Bridget Fonda over in the kitchen.

KISSING A FOOL

Ross (Friends David Schwimmer) plays a womanizer (yea right) who is ready to marry some gal who has never been in any Friends episode! WHATEVER!

So he asks his best friend (not Chandler or Joey!) to tempt his bride to be and she if she will cheat on him.

A) This never works. I've tried it.

B) Where the hell is Rachel?

ILLTOWN

Pretty cool. Drug dealers, decent guns, sex and Isaac Hayes. Sorry, Mr. Isaac Hayes. Worth the

\$3 rental charge easy.

HAPPY DAYS

"In the Name of Love"
Episode # 128

Richie is tutoring a schoolgirl and falls for her little bobby socks but doesn't know what to do. Luckily Fonzie hips him to the drive-in car spot that has the baddest speaker. Richie goes there in hopes of a hot make-out session.

He asks her to go down on him but she turns him down.

Marion gives Joanie some advice over eggs and bacon and tells the kids stories about Mr. Cunningham.

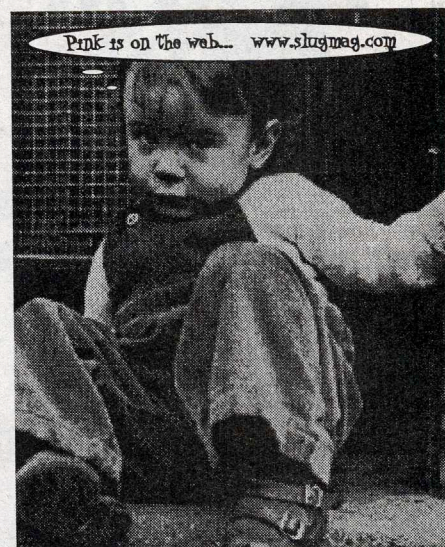
Potsy thinks Richie should get a tattoo to win the girls heart, but Mr. C. breaks it up.

GODZILLA

This was a real mind-bender. I loved this movie. All of you fucks that say otherwise are idiots. Fabulous special effects. Totally realistic and original story. Fantastic cine-

matography. The only thing missing was a real hot sex scene with Godzilla and its mate. What is Godzilla anyway? A boy, a girl or maybe a hermaphrodite like my good friend Holly? Basically what I'm trying to say is this-Is Godzilla a top or a bottom? Maybe neither, like Marilyn Manson. But then, where the fuck do all the eggs come from? Is it an alien conspiracy? Is it a JFK conspiracy? Is it Monica Lewinsky who's doing the "monster." The reason why I put that in quotes is because the "monster" is a lot fucking cuter than anybody in the movie.

I can't wait for the sequel.



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The Album The Editor's Of Slug Call The Best Of The 80's Finally Gets Released 12 Years Late In America!

THROWING MUSES
IN A DOGHOUSE
Rykodisc

Here is a reason to celebrate. Throwing Muses' self-titled album, for the first time available domestically. Arguably the best slice of pop/rock ever, it makes up the first part of this two-CD set. After the 10 tracks that make up the debut, the EP "Chains Changed," only available on vinyl before this, is also included. This is a great addition because it's not very easy to find on vinyl. It includes three of Kristen's finest songs, "Finished," "Snail Head" and "Cry Baby Cry," as well as a Tanya Donelly classic, "Reel." This first CD is 14 songs of absolute brilliance, dysfunctional song-writing mixed with quirky melodies. Four stars.

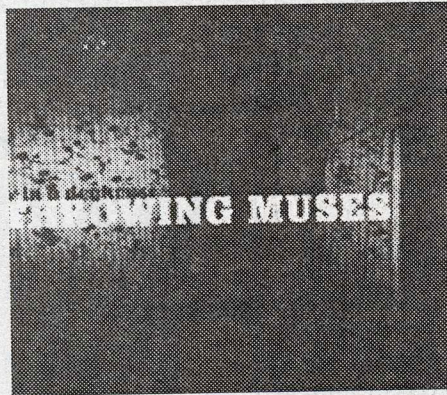
The second CD, however is the real good stuff. It includes the Doghouse cassette, which was turned into 4A.D., and they became the first American act signed to that label. Demos of "Call Me," "Green," "Hate My Way," "Fear," "America" and "Vicky's Box" are all included here, not in the same, more polished versions that ended up on the debut album. Also, a great little 'country-hardcore' song called "Sinkhole" is included. Rounding out the Doghouse Cassette are the tracks "Fish" previously only available on a compilation and a demo of "And a She Wolf After the War," which ended up on a later album.

All of these were written by Kristen Hersh. There is another Tanya Donelly-

penned track called "Raise the Roses." The music to this song later became the song "Angel" on Belly's "Star" album.

Rounding out the second CD are five new tracks written way back when, but recorded in 1996 by the last lineup of the band before they broke up, "Catch," "Lizzie Sage," "Clear & Great," "Doghouse" and "People." These are five of the finest songs from Kristen's career.

I'll let Kristen tell you. She's the founder



of the band and she'll definitely tell it best.

"I swear to God, we thought we were a party band. As Throwing Muses, at age, oh, sixteen or seventeen, we were gleefully impressed with ourselves and our ability to bring joy to people through sound. We were then stunned and horrified to see audiences react with something like stunned horror.

Then, this sound became our mission. Every note and word had to fascinate us. Every song had to be alive, like a great

person-full of colors and sweat and memories and potential. We never expected anyone else to want to listen again and this was okay. I guess we figured we'd get the internal right and the external world would either fall into place or disappear. It kind of did both.

We became somewhat suspicious of our fans, though..."Why are you here?" we would ask people to come to our shows. Maybe they were just falling into place.

It has been suggested that I was insane during the early days, something I vehemently denied in my effort to prove that this stuff could come out of our girlfriends, our sisters, and our mothers. Listening now, I wonder if I really was all there, but maybe that was the point. Our girlfriends, sisters and mothers have been known to go at elsewhere at times, too.

The difference is that I had lovely, funny, talented musicians to go there with me. These Muses saved my life, quite literally, over and over again. They are full of colors and sweat and memories and potential; they are great people. I miss them.

Besides, our idea was always to leave a big, fancy present on the table and tiptoe out of the room."

That's straight out of the liner notes, and it explains it way better than I ever could. All I can tell you is you can expect to see this album all over critic's top ten lists for the year. You'll see it at the top of mine. Five stars. A must.

VARIOUS ELECTRONIC SHIT:

Pi Soundtrack, Moonshine Over America, DJ Dan, Dario G, JBO: A Perspective, Yellowcake, Mixed Traxx

Pi Soundtrack-This is a creepy and ark soundtrack to an equally disturbing film. Clint Mansell, formerly of Pop Will Eat Itself does the intro, as well as outro track and one more, "We Got the Gun." Aphex Twin has a downright annoying track, here called "Bucephalus Bouncing Ball." Massive Attack's "Angel" has the feeling of a ghost in a subway, following you and fucking with your mind. Roni Size's "Watching Windows" is a track of consuming darkness. David Holme's "No Man's Land" is very creepy, with the sounds of a human heart and church bells mixed together. Ominous, spooky. There is a track by Gus Gus, "Anthem," previously only found on a limited 12" single. Also, there are tracks from Banco De Gaia, Pylonaut and Spacetime Continuum. Great album. Dark, fucked-up and paranoid just like the movie. A very huge recommendation. **Moonshine Over America**-This is one of three elec-

DV8 on October 23rd so you can check out Moonshine Over America live.

Bring your drugs and leave your clothes at home. **DJ Dan-Beats 4 Freaks-**

A remix album, from one of those Moonshine kids. Standouts are both of the remixes of Groove Zone's "Eisbaer."

Another great remix is the remix of Cirrus's "Back on a Mission."

Unfortunately, you won't be able to check him out at DV8 on the 23rd. He won't be stopping here.

But, check out the album and the show regardless.

Dario G-Sunmachine-

Dario G is a British trio who originally began collaborating on underground dance music. They ended up with a huge catalogue of sounds and samples, and have turned those bits and pieces into this album, their excellent debut. This is an album for anyone who loves trance, world music, Enya or Enigma. Or if you just want something

mellow. Dream Academy gets sampled on "Sunchyme," as well as on the track "End of the Beginning." David Bowie is also sampled here, as well as the title track. Two choirs are used on "Voices," the The London Community Gospel and the Belleville Primary School Choir. Good listenin'.

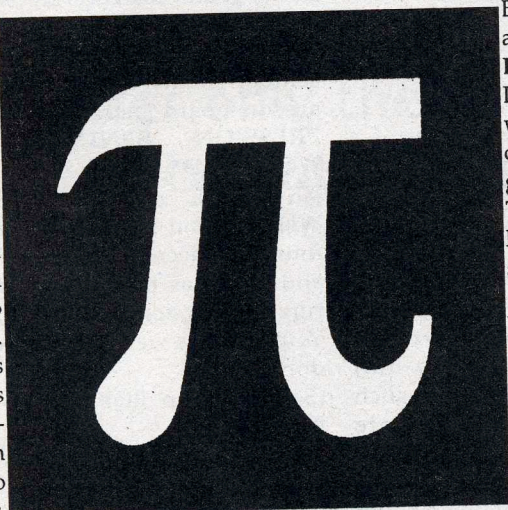
JBO: A Perspective-1988-1998-

Another "acidhouse" remix album, including some great remixes of some 80's tracks, New Order's



"Everything's Gone Green," and Pete Dinklage's "Sinful." However, the great remixes are the remixes of the 90's tracks by several artists, including the Chemical Brothers and My Bloody Valentine. The remixed version of U2's "Salome," St. Etienne's "Only Love Can Break Your Heart," and Underworld's "Moaner" are definite standouts. JBO is a collective of DJ's that refer to themselves as Junior Boys Own. They have put together a great 2 disc compilation.

Yellowcake-Hard Trax-Italian underground rave shit, a few of the tracks being kinda boring, but most of it very good. When you hear, "Devil's Got My Soul," you'll believe it. The last track, "Speedy Bon Bon" will make you move your ass. **Mixed Traxx**-Various Artists. Techno compilation of tracks drawn from Belgium's KK Records and Nova Zembla. Great Vapourspace remix of Kode IV. The Swirl track "Move Up" gets the treatment from Frank De Wolf.



One of the best compialtions this label has done yet. They give you a little snippet from a lot of their artists, including John Kelley, Carl Cox, Cirrus and DJ Dan.

Also, tracks from new artists on the label, the Freshmaka and Big Johnson.

We'll be hearing from them soon. In the meantime, get your ass down to

Crass Dismissed

by Jeb Branin

"On my gravestone, I want it to say 'I told you I was sick.'"

- Tom Waits

PHOBIA

Means of Existence

CD

In addition to being one of the most intense live bands I've ever seen, PHOBIA are the cream on grindcore's milk. This new full length is their best showing yet. How do bands who are this good actually manage to get better each time out of the chute? I dunno, but they are faster and more pointed than ever before. This is grind that will bring to mind the early years of NAPALM DEATH. So raw and pissed that it oozes negative energy

like a festering boil oozes pus. There is a political theme running throughout the disc that attacks and questions humanities' treatment of other species we share this planet with. Whether you love metal, power violence, noise, crust, grind, hardcore, or polka this is going to be one of your new favorite albums. (Slap-A-Ham POB 420843 SF, CA 94142-0843 or <http://www.wenet.net/~slapaham>)

EXCRUCIATING TERROR

Divided We Fall

CD

File this right next to PHOBIA. E.T. are another great band who are just getting better and better. On this, their second full length for Pessimiser, E.T. have gone over the top and down the other side. Their grind has always been manic but now they are barely contained. Total fury, frenzy and delirium combined with their ever present heaviness make this

a must have for all you subterranean idolaters. The CD boasts 21 tracks and not a one of them is for the faint at heart. Worth every penny you have to steal to buy it. (Pessimiser

Records, P.O. Box 1070 Hermosa Beach, CA 90254)

BURNED UP BLED DRY

Cloned Slaves for Slaves

7" (clear green, swirled vinyl)

These boys are from Arkansas and apparently their idea of Southern Hospitality is to rip your face off with their ferocious grind. I'm still trying to figure out what I am going to do without my face.... BURNED UP BLED DRY's brand of core is an equal mixture of aggression and heaviness.

Their punishing onslaught of noise pays homage to the blistering devastation of early 80's hate-core but their delivery is far more in the vein of nineties grind-core. One of the most appealing things about the record is the fact that the tunes, while not sacrificing one iota of

power, manage to have some (dare I say it?) hooks. Southern Fried power violence? Could be, you know how them kids from the South are.... (Slap A Ham POB 420843 SF, CA 94142-0843 or slapaham@wenet.net)

ROTTEN SOUND

Psychotic Veterinarians

7"

Review by: Jeb

Here's a switch... This release began life as a CD and this is a repressing on vinyl. I love it! Vinyl rules my world. Anyway, this was recoded before their recent CD and it is rawer and more frenzied than the full length. The band play with such abandon that it sounds as if they are in the throes of death. To be honest, as much as I liked the full length, this is even better. More spastic and less predictable, this 7" is phenomenal. (S.O.A. Records Via Oderisi da Gubbio, 67/69 00146 Roma, Italy)

SLOBBER

600 Pounds of Pure Metal

7"

Another slab of brush-core from these

Redwood City stalwarts. SLOBBER combine the looseness and abandon of the rawest punk and meld it with unorthodox hardcore noise. Their sense of humor is great and is a combination of oddball personalities and middle finger in the air apathy. Not quite a joke-core band ala WHOPPERS TASTE GOOD but something akin to that. And, of course, hailing from Redwood City they exude a sense that they a part of something that us outsiders simply don't understand. (POB 610111 Redwood City, CA 94061 USA)

Various Artists

Accidental Double Homicide Vol. 4 2x7"

This masterful series of comps from Satan's Pimp has turned four and to celebrate the Pimped ones have committed their finest homicide to date.

The die cut cover kicks, the multi-page booklet is great, and the art work is totally deranged (as usual). And the music... Well this is one of the best collections of extreme artists you are going to find. Power violence, grind, fastcore, thrash and just about any mind warping genre of harsh music you can name is represented. Many of my favorite bands are on board including: GOB, SUPPRESSION, BENUMB, COMBAT WOUNDED

VETERAN, DEADBODIESEVERYWHERE, and NO LESS. Each of the four sides ends with a noise artist and climaxes in an endless loop (no run off grooves --- You gotta love it! You might as well get this now so you don't suck.

(Satan's Pimp POB 13141, Reno NV 89507)

Jeb Branin

Orientation Coordinator
Southern Utah University
(435) 586-5424

Eagles may soar, but weasels aren't sucked into jet engines...

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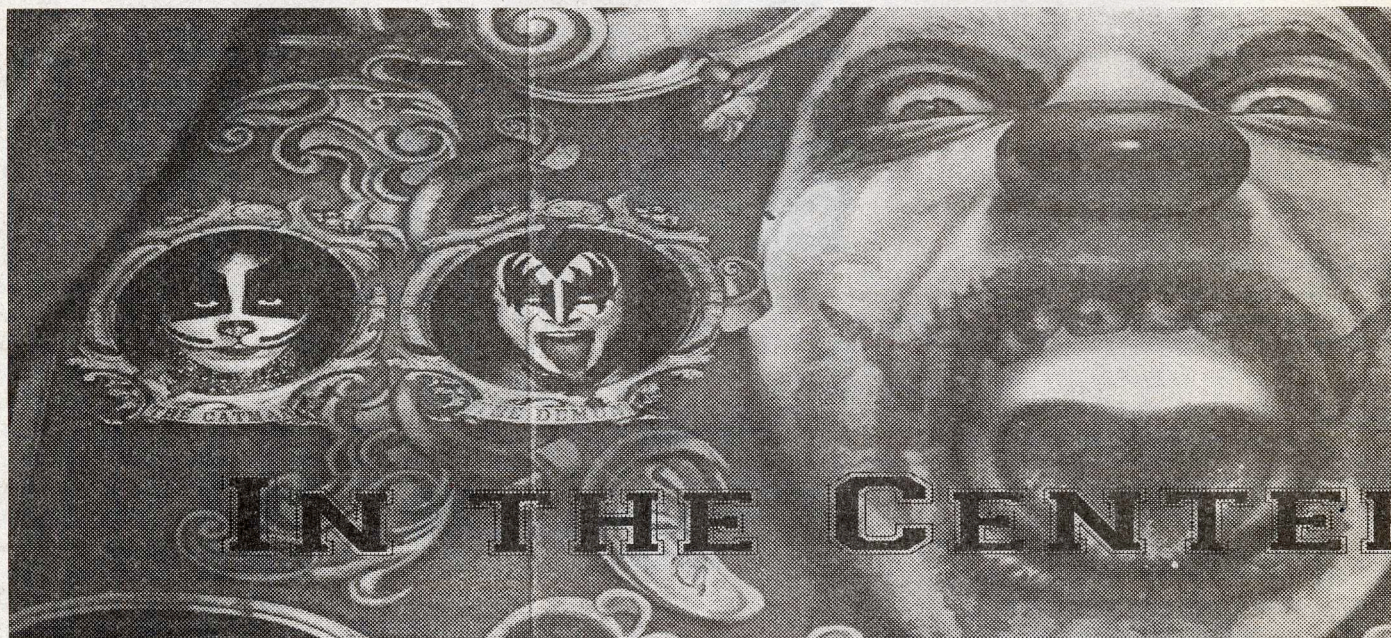
slug

Okay, for those of you who haven't seen the shitload of KISS merchandise (compilation CDs, action figures, puzzles, phone cards, VISA cards, ties, tapes-tries, coffee mugs, silver commemorative coins, autographed baseballs, Internet service-serious! -toy race cars, trading cards, toy race cars with trading card included, etc.), KISS has reunited, toured the world, released a new album and are preparing a new world tour in 3-D! Operators are standing by to anal-

over to Graywhale. What can I say? I'm a sucker.

Once there, I walked with some trepidation to the K's. I'm unsure whether I was afraid of finding no copies of PSYCHO CIRCUS, or just finding a steaming pile of circus elephant shit that spelled out KISS and had a \$17.00 price tag. To my delight, there were plenty of copies just waiting to be snatched up by my greedy little hands. The holograph-

changed my mind. It is classic and perfect KISS in every way. "Within" follows "Psycho Circus" and is sung by Gene in true Demon form. It's a catchier "God of Thunder". The next tune, "I Pledge Allegiance to the State of Rock and Roll" is a fist-pumping anthem: "I gave my blood and I gave my soul/I stood my ground and I took control/The legend's growing as the story's told/I pledge allegiance to the state of rock and roll". Ace Frehley's



ly rape us on their behalf.

About this new album, entitled PSYCHO CIRCUS, I had heard that this threatened to be their most disjointed effort since their early-80s disco album UNMASKED. This was due to reported dissension among Gene/Paul and Ace/Peter. Tentative song titles included the expected (You Wanted the Best, Psycho Circus) and the questionable (Cracked in 2, Twin Lies). Both of the latter never made it onto PSYCHO CIRCUS. I have to admit that I was expecting to be disappointed. Gene had said that they were attempting to return to the DESTROYER-era sound (DESTROYER being their biggest selling album to date), which he seems to say each time they release something new. The rest of the tentative song titles were so frightening, I think I've purged them from memory. All this aside, the day PSYCHO CIRCUS was released I picked through my CDs and headed

ic cover flickered at me, breaking down my defenses and taking me back to a time when a new KISS album meant months of masturbatory air guitar in my bedroom. It was a done deal. The pile of crappy CDs I had brought fetched me just enough to take this beauty home with me.

I SAID GODDAMN! GODDAMN!

As I perused the songs listed, I was very happy to see that none of the crappy titles made it onto the album. I played around with the holographic artwork (remember Sportflics?) some and then I put on my headphones and pressed play.

The album begins with the title track, which I had already heard once on the radio and wasn't impressed with. About two minutes into the song, I

"Into the Void" is reminiscent of "Shock Me" and "Rocket Ride". Definitely classic Space Ace stuff. "Raise Your Glasses" finds KISS saluting themselves while also admonishing their fans to pursue their dreams. "Dreamin" was co-written by Bruce Kulick and definitely has the Kulick-era sound. "Journey of 1,000 Years" is another look back at KISS' career. The only puzzling tracks are the ballads. "I Finally Found My Way", seems to have Peter Criss saying "Hey, Beth baby, I'm home! I am starved! What is for dinner?" Somebody should tell him that he's probably been away so long that he's apt to find Beth bangin Shandi with a strap-on. "We are One", penned and sung by Gene is a jangly, Duncan Sheiky hit if it's released as a single. What gets me, though, is since when is Gene sensitive? Where are the phallus-minded odes to hedonism? Not that his contributions to PSYCHO CIRCUS are bad-they're fucking great, but I think

Gene's getting old. Maturity just doesn't jibe with the whole KISS "If it's too loud, you're too old-pull the trigger of my love gun-love'em and leave'em philosophy. Give him a prescription for Viagra to get him through the tour. Hell, have them sponsor the tour.

Well, Kiss is back and we asked for it. The track "You Wanted the Best" reminds us of that. It's a virtual four-ring circus of a song featuring all four members on lead vocals. The intro is strikingly similar to "Rock and Roll All Nite" and is probably intentional, as it serves to remind us of just what made us KISS fans in the first place. A great



**VIAGRA
AND META-
MUCIL ARE
PROUD TO
PRESENT
KISS
PSYCHO
CIRCUS
WORLD
TOUR 1998-
1999
CRANK UP
YOUR
PENILE
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gimmick, first-rate showmanship and music-though simple, that was powerful enough to incite a rock and roll rebellion known as the KISS army.

-Randy Harward



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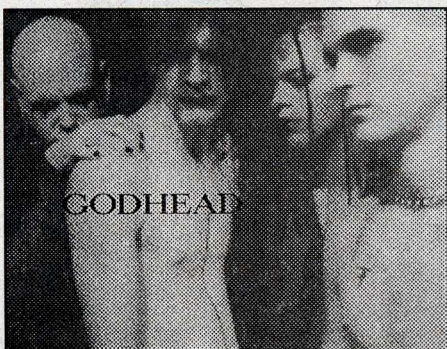
It is time now for more lame ass concerts. This month it all begins on October 5 and a synopsis of what occurred earlier in the month is not required.

Blues rock hits the stage in the Dead Goat back room. **Mike Reilly** is a blues rocker with exceptional experience as a sideman and a new CD featuring numerous guests. I haven't heard the CD. The Zephyr Club has local bands scheduled all the way to the fourteenth of October. I'm skipping the national acts playing at the club earlier in the month. Take a chance on a local band and see **King Trance**, **Sun Fall Festival**, **Swing Gorillas**, **Jerry Joseph & the Jackmormons**, **Salsa Brava**, **James Shook**, **Poink** or **Triskal**. The Jackmormons aren't really local, I just like to think of them that way. Over at the Holy Cow the most exciting news is the Tuesday night "Women's Mud Wrestling." Every Tuesday night during the month of October females will fight in the mud. On October 6 **Strangefolk** will perform either during, before or after the mud wrestling. **Strangefolk** combines jazz, folk, bluegrass and rock together and thus they become another jam-on band. Tedious. For the aging Hessian the Holy Cow has scheduled **April Wine** on October 7 and **Great White** on October 9. Skipping all the way to the end of October I discovered that the Zephyr is getting into the act as well. **Cinderella** will play the Zephyr on October 29.

Folk music arrives on the same night as **Great White**. **Cliff Eberhardt** has friends like Shawn Colvin and Richie Havens. Greenwich Village and not Boston (for a change), was the city Eberhardt used as his springboard to fame. On exactly the same night, a Friday, **Mickey Hart** will bring his friends and his drums to Cottonwood High School. This is an exciting event for many in the Salt Lake Valley. It isn't exciting to me. Also, in case that isn't enough, **Spyro Gyra** is playing at Olympus High School. This appearance is also exciting to many "fashion" lovers. It isn't exciting to me. I'll still take my jazz at the Hilton. O'Shucks appears on October 10 with an out-of-town act by the name of **Shaking Tree**. More of the traditional, "combining pop, world, bluegrass and rock," which once again translates to jam-on. October 10 is a Saturday night and punk rock is over at Bricks. The **Mr T. Experience** joins the **Vandals** to play the lively, positive style known as pop punk. I have a question. The Sixties were supposedly a decade of protest. There were marches supporting Civil Rights and marches against the Vietnam War. How come all the Nineties hippies do is jam-on? How come punk rock is the protest music of the decade? October 12 is a Monday night. The Dead Goat has a tremendous talent booked. **Larry Garner** plays the blues, he writes the blues and he sings the blues. Visit the Dead Goat to discover that the blues is not always played by white

males in love with Jimi Hendrix. If the blues isn't of interest some Christians are out in West Valley. They are young and good looking, just like the title of that **Dwarves** album. The music spreads the word of God in a fashion acceptable to the young. The group is the **Newsboys**.

So far the month has been pretty boring with good shows few and far between. That all changes mid-month. On October 13 one of the better "neo-swing" acts will visit Provo. This group hasn't broken out on MTV and their songs aren't played between Korn, Marilyn Manson, or Eve 6 on the radio. The reason is



subtlety. **Indigo Swing** is smooth and sultry swing. It's more jazz than rock. It's only too bad the gig is at the Omni in Provo because that means dealing with those sillies who wore the

gaudy, spangled outfits to the Squirrel Nut Zippers show. It also means many in the audience will believe **Indigo Swing** is playing ska. On the same night **Far**, **Crumb** and **Stavesacre** are playing at the Tower Theater. **Far** is the one too see. The style is hard rock with bows to hardcore easily determined. For some reason **Far** isn't well known and **K-ROCK**, the station for hard rock, has yet to discover the band. Maybe they think hardcore means grunge? **Crumb**, at least if this is the **Crumb** I think it is, leans more in a commercial direction and **Stavesacre** is billed as "progressive" hardcore. This show receives a full recommendation.

In case the news isn't already stored in the memory banks - **Sunny Day Real Estate** has reformed. There is a new album on SubPop. As of this writing I am still waiting for a copy. **MK Ultra** is the opening act. **Jeremy Enigk** invited the group to tour with the **Sunny boys**. This particular group is from San Francisco and their sound is described as brainy pop with comparisons to both **Elvis Costello** and **Talking Heads**. The venue is supposedly the Tower Theater again. As the date draws near look for flyers because venue changes are common lately. The Zephyr has booked a band out of Denver. Once again music is unavailable, but **Cabaret Diosa** is described as a Latin cabaret act. Both **Sunny Day Real Estate** and **Cabaret Diosa** are scheduled for October 14, a big day in local music. Why is it a big day, a historic day, a phenomenal day? The **Korn Family Values Tour** is at the E-Center! Keep this next information quiet. **Rammstein** will have label supervision. Their live show is offensive to some and a representative will be on hand to

bail them out of jail if an arrest occurs. I've seen **Rammstein** live and I found the performance highly entertaining and quite amusing. Expect fire and pyrotechnics. **Limp Biskit** is known for covering **George Michael's** "Faith" and for stage antics that could get them arrested in Utah as well. Security had best keep the females off the stage. The last time **Ice Cube** visited Utah the Fairgrounds Coliseum was still standing and metal detectors guarded every entrance. This time he has a new song titled "Ghetto Vet" and a forthcoming album. He also contributed to *Follow The Leader*, actually he contributed to "Children Of The Korn." Salt Lake City was one of the first cities in America growing "Children Of The Korn." **Korn** was popular here long before the rest of the country caught on. Now that **Korn** is very famous intimate Fairgrounds and DV8 concerts are out of the question. **Korn** headlines at an arena for the first time ever in Utah! **Orgy** is the first band signed to the Korn owned **Elementree Records**. The debut is titled *Candyass* and it is not for those of that persuasion. Since I've actually viewed all of these people except **Orgy** in the past I will select **Rammstein** as the band to see. It has a lot to do with **Beavis and Butthead's** love of fire along with their genital fixation.

Just when it seemed that **Spanky's** was totally out of the picture as far as live touring bands go two shows popped up. The first is on October 15. **Oneida** and **Be/Non** play noise rock. Both are unfamiliar to the general population and the performance receives another rare **SLUG** recommendation. I am not even close to being finished. **Kim Lenz** is the red-headed rockabilly female playing at **ABG's** in Provo. She'll be there on October 16. The evening is another one for decisions. "Should I drive to Provo for authentic rock-abilly or should I visit the Holy Cow for genuine garage rock'n'roll or should I head to the Wasatch Events Center?" The **Makers** are visiting Salt Lake City for the first time in my poor memory. The group is a legend of underground garage rock. The show takes me back to the old Garagepile party's at the Bar & Grill. Both **Lenz** and the **Makers** receive a **SLUG** recommendation. The **Cherry Poppin Daddies**, the **Pietasters** and the **Big 6** are booked for the Wasatch Event Center. A venue change is possible so searching for flyers is appropriate. Attend for ska. The **Big 6** and the **Cherry Poppin Daddies** aren't billed as ska bands anymore. Each will play some. The **Pietasters** are a ska band and they aren't pretending to be something else. **2-Tone** and zoot suits will fill the hall.

The Dead Goat steps out front for two shows. On Saturday, October 17 **Norton Buffalo** brings his harmonica to the Goat once again. The man is another legend with a resume featuring nearly every name in classic rock. Thankfully **Buffalo** doesn't play classic rock. **Debbie Davis** is a veteran female guitar slinger. She's been linked with **Coco Montoya** and **John Mayall's** wife in the past. Her blues are pure and the rock aspect is tasteful. **Debbie Davis** is the Dead Goat's

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blue Monday featured artist on October 19. On October 18 the Zephyr has an interesting show. **Pushmonkey** is a Texas band newly signed to Arista. The group sells out bars all over the Lone Star state and their music is huge – huge and metal based. This is not another “alternative” rock band and Pushmonkey is not intent on imitating someone else’s style. They’ve opened for Kiss, they claim AC/DC, Led Zeppelin and Rage Against the Machine as influences and their appearance will be one to blow the doors off the Zephyr. If heavy rock is attractive Pushmonkey’s self-titled debut is too and the performance is recommended to those tired of the same funk bands returning month after month. The Zephyr gets a thumbs up. The next night, the same night Debbie Davies is playing over the Dead Goat, other attractions are in town. The Moroccan, 297-2125, has scheduled **Retsin** and 49 Hudson. Retsin is an all female band and at this point in time that is all the information I have. The disc is on the way. Any Moroccan show is guaranteed to be entertaining. While rumors of other underground venues are surfacing the Moroccan is still tops. That same night **The Church** will sell out the Zephyr. Let it be known that The Church isn’t another band reprising the ‘80s. Their latest is out on Thirsty/Ear. Thirsty/Ear may sign ‘80s bands, but the label isn’t an Oglio or CMC International. Don’t attend expecting the “Greatest Hits.” An early ticket purchase is required because the **Given** is opening and they can sell out the Zephyr all on their own. Also on October 19 is a Jazz at the Hilton gig. “**Ed Bickert**, a cool-toned guitarist with a boppish style, has been a fixture in Toronto since the 1950s.” “A fine pianist, **Bill Mays** has often worked behind the scenes, leading him to being a somewhat overlooked jazz improviser.” Mays and Bickert have recorded one critically acclaimed album together. The concert features two respected jazz session musicians taking the stage as headliners and as always Jazz at the Hilton receives a SLUG recommendation.

Hold on to the seats for this next one. The one, the only, the incredible **Candy Kane** is finally making a stop in Utah. I had the opportunity to see Kane at Antone’s in Austin and while blues is the format entertainment is the goal. She and her band, which when I saw her, featured a female pianist sporting a huge beehive hairdo, are out to please the audience. Since Kane has a background in “exotic dancing” she has plenty of experience. I’ll call Candy Kane one of October’s highlights. She will be at the Zephyr on October 20. Also on October 20 is **Candlebox** and **Second Coming** over at DV8. Obviously DV8 has the more popular show and since it will likely let out early head over to the Zephyr and catch Candy Kane. The Holy Cow has something a little different on October 21. It isn’t disco and it isn’t a cover band. **Alien Fashion Show** is another “neo-swing” band. Don’t even start with the Daddy stuff. Alien Fashion Show does indeed play swing. Much like the New Morty Show the cover selection is a little more eclectic than the common Louis Prima. Think the Police and Kiss and think lounge as well. Alien Fashion Show is a swinging lounge act. I’m sure they’ll play some songs for the jitterbugs, but the smooth sounds of lounge are the reason to go. The interesting factoid on Alien Fashion Show is the presence of DJ. Bonebrake as the album’s guest vibraphonist. I doubt that he’ll join the

group in Salt Lake City. If the name sounds familiar it is. Bonebrake used to play drums for X. On Thursday, October 22, those same familiar clubs appear again. Hopefully Spanky’s is making a come back. **Squidboy** is the punk rock band booked. The term punk rock hardly applies because **Squidboy** is a band in touch with their instruments. It isn’t three chords and a gasoline throat hollering. I’ll call it smart, well-developed punk rock. The Zephyr has an excellent band booked as well. **Babe The Blue Ox** labored away in New York City releasing albums on the Homestead label until someone at RCA made a mistake. Today Babe The Blue Ox has a major label contract and a brand new album displaying their awe-inspiring creativity and talent. *The Way We Were* leapt to near the top of my “best of” list after a couple of spins. The style is nearly impossible to describe, but think jazz-rock, or folk-rock, or experimental-rock, or commercial-rock, or... see what I mean? The trio of two females and one male can play their instruments while illuminating the murky ‘90s existence. On October 23 **Godhead**, an industrial band with dark overtones will perform at the third annual gathering of **Camarilla**. Camarilla is the Official Fan Club of White Wolf Games. The “convention” begins on October 22 and lasts until October 24. The sight is the Salt Lake Hilton. The convention revolves around Live Action Role Playing games and according to press materials there will be a Vampire LARP. The fit of music and convention appears perfect. Godhead’s disc is a lovely piece with more melodic moments than the common industrial act is capable of. **Carolyn Wonderland** is coming back to the Dead Goat on October 24 to play the Texas blues rock she is somewhat recognized for. “Somewhat recognized” is appropriate because Wonderland has yet to break out to more national attention. Another album could do it and new songs are expected. **Sawyer Brown** is playing just a few blocks away. **Chris LeDoux** deserves more attention because he employs some locals in his touring band. Neither band is exactly “young country.” The country show to see is on October 25 at the Huntsman Center. **Merle Haggard** is coming. To some the appearance of this legend is exciting. The vast majority of today’s current country audience is probably unfamiliar with Merle. I’m not going over Merle Haggard’s career here. What is relevant to his upcoming appearance is the news that he used to tour with what was recognized as the best group of western swing musicians assembled since Bob Wills glory days. If he has assembled such a band for this tour it is a once in a lifetime affair. He’s getting up there in years and he hasn’t exactly lived a healthy life. **Heather Myles** is the opening act. Her debut for the Rounder label is just out. Her music doesn’t fit the narrow format of modern country music. It’s all honky tonk, bar rooms and broken hearts. Twang is in place and the performer is a looker.

BABE the BLUE OX



If honky tonk isn’t of interest check the Moroccan. **Low** is touring and they will perform with the local super group Ether. Since October 26 is a Monday the Dead Goat has blues. This particular Monday night is the last one of the month and KRCL listeners can tune in for the live broadcast. **Greg Piccolo** is the artist. He has played the blues for more than 20 years and yes, before the current swing revival, Piccolo was playing jump. Today he mixes the jump with acid jazz and a healthy dose of blues. His instrument is the tenor sax. **Henry Rollins** has lived with criticism for years. His outspoken nature creates either negative opinions or love. There is no in-between. His band isn’t coming

with him this time because he will do spoken word. Henry or Hank as some call him is not happy with the modern world. He will state his views in the most eloquent Rollins fashion. The next night is for fried chicken. **Southern Culture On the Skids (SCOTS)** hasn’t ventured into the valley for several years. In the past their performance included on-stage chicken eating. Well dressed females from the audience were invited on stage to eat Kentucky Fried and sing. Maybe it will happen and maybe it

won’t. Whatever the stage show includes the music portion is all surf and garage and rockabilly. SCOTS confuses the styles. It isn’t retro and it isn’t roots, it’s an update. **Neko Case** is the country singer opening for SCOTS. She was on the Lilith stage before the tour entered Utah. Give the Zephyr another SLUG recommendation and place the gig near the top of October’s line-up. **Vance Gilbert** and **Bill Staines** will apparently visit the Fine Arts Auditorium on the University of Utah campus. The format is acoustic folk music. The relevant detail is that Gilbert is black and the entire audience will be white. He will comment on the fact. I have the **Archers of Loaf** coming without a venue. Don’t count on it, but if the Internet is correct attend for some pop. I’ve already mentioned Cinderella. Remember the date is October 29. **Whale** is another tentative. The date is October 29 at DV8. Also tentative from my frame of reference is **Jon Spencer**. He might be here to shout, “Blues Explosion” over and over again and play some tunes from his new album, *Acme*. The final tentative date is **tChKung** with Ether. As yet the venue is unannounced. As I remember tChKung is an improvisational group from Seattle and the one album I heard was insanely good. They’ve tried to visit Utah for about three or four years and they will finally make it. The date is Halloween. One final confirmed show deserves a mention. The Twistin’ Tarantulas are an authentic rockabilly band from Chicago. They’ve played Utah in the past so most interested parties are already aware. The venue is ABG’s in Provo and the date is October 30.

That’s what I know. More dates will surely pop up right after SLUG is published. The information is correct to the best of my knowledge. I do not intentionally write lies. No one cares anyway because Rubberneck and Calobo are back in town, the Disco Drippers have gigs and Bootie Quake plays every Saturday night. Have a nice day

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2. Make up a charge-card name. Ask if they accept it.
3. Use CB lingo where applicable.
4. Order a Big Mac Extra Value Meal.
5. Terminate the call with, "Remember, we never had this conversation."
6. Tell the order taker a rival pizza place is on the other line and you're going with the lowest bidder.
7. Give them your address, exclaim "Oh, just surprise me!" and hang up.
8. Answer their questions with questions.
9. In your breathiest voice, tell them to cut the crap about nutrition and ask if they have something outlandishly sinful.
10. Use these bonus words in the conversation: ROBUST FREE-SPIRITED COST-EFFICIENT UKRAINIAN PUCE.
11. Tell them to put the crust on top this time.
12. Sing the order to the tune of your favorite song from Metallica's "Master of Puppets" CD.
13. Do not name the toppings you want. Rather, spell them out.
14. Put an extra edge in your voice when you say "crazy bread."
15. Stutter on the letter "p."
16. Ask for a deal available somewhere else. (e.g. If phoning Domino's, ask for a Cheeser! Cheeser!)
17. Ask what the order taker is wearing.
18. Crack your knuckles into the receiver.
19. Say hello, act stunned for five seconds, then behave as if they called you.
20. Rattle off your order with a determined air. If they ask if you would like drinks with that, panic and become disoriented.
21. Tell the order taker you're depressed. Get him/her to cheer you up.
22. Make a list of exotic cuisines. Order them as toppings.
23. Change your accent every three seconds.
24. Order 52 pepperoni slices prepared in a fractal pattern as follows from an equation you are about to dictate. Ask if they need paper.
25. Act like you know the order taker from somewhere. Say "Bed-Wetters' Camp, right?"
26. Start your order with "I'd like. . .". A little later, slap yourself and say "No, I don't."
27. If they repeat the order to make sure they have it right, say "OK. That'll be \$10.99; please pull up to the first window."
28. Rent a pizza.
29. Order while using an electric knife sharpener.
30. Ask if you get to keep the pizza box. When they say yes, heave a sigh of relief.
31. Put the accent on the last syllable of "pepperoni." Use the long "i" sound.
32. Have your pizza "shaken, not stirred."
33. Say "Are you sure this is (Pizza Place)? When they say yes, say "Well, so is this! You've got some explaining to do!" When they finally offer proof that it is, in fact, (Pizza Place), start to cry and ask, "Do you know what it's like to be lied to?"

34. Move the mouthpiece farther and farther from your lips as you speak. When the call ends, jerk the mouthpiece back into place and scream goodbye at the top of your lungs.
35. Tell them to double-check to make sure your pizza is, in fact, dead.
36. Imitate the order taker's voice.
37. Eliminate verbs from your speech.
38. When they say "What would you like?" say, "Huh? Oh, you mean now."
39. Play a sitar in the background.

100 Ways to order a Pizza

40. Say it's your anniversary and you'd appreciate if the deliverer hid behind some furniture waiting for your spouse to arrive so you can surprise him/her.
41. Amuse the order taker with little-known facts about country music.
42. Ask to see a menu.
43. Quote Carl Sandberg.
44. Say you'll be able to pay for this when the movie people call back.
45. Ask if they have any idea what is at stake with this pizza.
46. Ask what topping goes best with well-aged Chardonnay.
47. Belch directly into the mouthpiece; then tell your dog it should be ashamed.
48. Order a slice, not a whole pizza.
49. Shout "I'm through with men/women! Send me a dozen of your best,
50. Doze off in the middle of the order, catch yourself, and say "Where was I? Who are you?"
51. Psychoanalyze the order taker.
52. Ask what their phone number is. Hang up, call them, and ask again.
53. Order two toppings, then say, "No, they'll start fighting."
54. Learn to properly pronounce the ingredients of a Twinkie. Ask that these be included in the pizza.
55. Call to complain about service. Later, call to say you were drunk and didn't mean it.
56. Tell the order taker to tell the manager to tell his supervisor he's fired.
57. Report a petty theft to the order taker.
58. Use expletives like "Great Caesar's Ghost" and "Jesus Joseph and Mary in Tinsel Town."
59. Ask for the guy who took your order last time.
60. If he/she suggests anything, adamantly declare, "I shall not be swayed by your sweet words."
61. Wonder aloud if you should trim those nose hairs.
62. Try to talk while drinking something.
63. Start the conversation with "My Call to (Pizza Place), Take 1, and. . . action!"
64. Ask if the pizza is organically grown.
65. Ask about pizza maintenance and repair.
66. Be vague in your order.
67. When they repeat your order, say "Again, with a little more OOMPH this time."
68. If using a touch-tone press 9-1-1 every 5 seconds throughout the order.
69. After ordering, say "I wonder what THIS

- button on the phone does." Simulate a cutoff.
 70. Start the conversation by reciting today's date and saying, "This may be my last entry."
 71. State your order and say that's as far as this relationship is going to get.
 72. Ask if they're familiar with the term "spanking a pizza." Make up a description to go with the term. Ask that this be done to your pizza.
 73. Say "Kssssssssssssht" rather loudly into the phone. Ask if they felt that.
 74. Detect the order taker's psychic aura. Use it to your advantage.
 75. When listing toppings you want on your pizza, include another pizza.
 76. Learn to play a blues riff on the harmonica. Stop talking at regular intervals to play it.
 77. Ask if they would like to sample your pizza. Suggest an even trade.
 78. Perfect a celebrity's voice. Stress that you won't take any crap from some two-bit can't-hack-it pimple-faced gofer.
 79. Put them on hold.
 80. Teach the order taker a secret code. Use the code on all subsequent orders.
 81. Mumble, "There's a bomb under your seat." When asked to repeat that, say "I said 'sauce smothered with meat'."
 82. Make the first topping you order mushrooms. Make the last thing you say "No mushrooms, please." Hang up before they have a chance to respond.
 83. When the order is repeated, change it slightly. When it is repeated again, change it again. On the third time, say "You just don't get it, do you?"
 84. When you've given the price, say "Oooooooo, that sounds complicated. I hate math."
 85. Haggle.
 86. Order a one-inch pizza.
 87. Order term life insurance.
 88. When they say "Will that be all?," snicker and say "We'll find out, won't we?"
 89. Order with a Speak-n-Spell where applicable.
 90. Ask how many dolphins were killed to make that pizza.
 91. While on the phone, fake entering puberty. Fluctuate pitch often; act embarrassed.
 92. Engage in some serious swapping.
 93. Dance all around the word "pizza." Avoid saying it at all costs. If he/she says it, say "Please don't mention that word."
 94. Have a movie with a good car chase scene playing loudly in the background. Yell "OW!" when a bullet is fired.
 95. If he/she suggests a side order, ask why he/she is punishing you.
 96. Ask if the pizza has had its shots.
 97. Order a steamed pizza.
 98. Get taker's name. Later, call exactly on the hour to say, "This is your (time of day) wake-up call, So-and-so."
 99. Offer to pay for the pizza with a public flogging.
- If any of the above practices are rejected by the order taker,
100. Say, in your best pouty voice, "BITE ME!"

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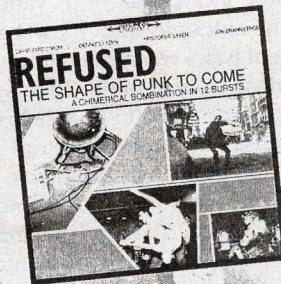
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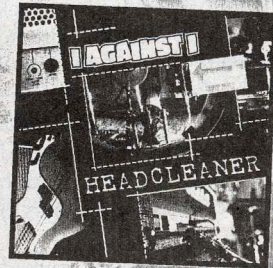
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OUTSIGHT

22 Jacks OVERSERVED

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22 Jacks is a rare statement of modern, post-punk rock that I find both enjoyable and possessed of musical integrity. Three backing vocalists in this two-guitar band lend depth and substance to their material. Competent in both pop-leaning punk rock ala Ramones and punk-leaning pop rock ala Soul Asylum, 22 Jacks has the ability to cover "3 A.M." from New York City's Clowns For Progress followed immediately by Sting's "Message in a Bottle" in a three-song section of live material recorded in 1997. 22 Jacks is formed around the duo songwriting kernel of singer Joe Sib (WAX) and guitarist

Steve Soto (Adolescents) currently backed by guitarist Bill Fraenza (he wrote and played on the group's previous UNLCE BOB album), bassist Kelly LeMieux (FEAR) and Jose Medeles (Los Infernos) on drums. A host of guest musicians show up, including keyboards and a three-man horn section for a rendition of "Tracks of my Tears" that leaves the soul intact. Former member and former Adolescent drummer Sandy Hancock still provides the lion's share of the drumming on this recording. Joey Ramone sings "I'll be with you Tonight" (Cheap Trick) backed by 22 Jacks. A full, two-guitar sound, bright backing vocals and solid songwriting make the pedigreed and fun-loving 22 Jacks a compelling new voice of power pop that is more fresh and contemporary than it is nostalgic. (4)

The Moors THE MOORS

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CvB@drawbridge.com

The ethereal, treated voice of Sharynne MacLeod NicMacha sings and chants in English, Gaelic, French, Bulgarian, Latin and Pictish on the Dead Can Dance-like album of pagan darkwave. Instrumentally rich, Sharynne also adds flute, pennywhistle, harp, viol, tenor

recorder, Tibetan wood flute, viola, bells and percussion to the mix. The other half, Scott Dakota, adds his creation, "wide-range fretless guitar." This mostly sounds like a heav-

ily distorted baritone guitar thundering neck-wrapping chord patterns. Dakota also performs on other modified guitars, viol and percussion beside adding analog effects and loops arranged according to mystical principles. Medieval airs are brought to life from roots put down in Ireland, The Middle East, beyond and in between. Voice of the project, Sharynne was born Sharon and is currently the incarnation of a "vampyre." Sufficiently chthonic and dark become these ancient lyrics when she intones them in this undead state of mind. To this beautiful and profane worship Dakota brings a musical sensibility both industrial in its harshness and tribal in its percussive minimalism. Never does he get in the way of those lucid vocals, though, making this modern treatment of pagan song unforgettable and unique. The full-color booklet provides text, translations and historical notes for each haunting track. (4.5)

Splashdown HALFWORLD

Castle Von Buhler Records, 16 Ashford St., Boston MA, 02134
<http://www.cvb.drawbridge.com>
CvB@drawbridge.com

This five-song EP is only an introduction to the dark electronica pop of Splashdown. This Boston trio could be suggested as a Morcheeba with angst. A full-length is due out next year on the Java imprint. This is the specialty Capitol label run by Glen Ballard and Gary Gersh, partly responsible for the success of Alanis Morissette and Nirvana, respectively. Foremost in the Splashdown sound is the contrast of alluring, sweet-voiced Kasson Crooker and shrieking siren Melissa Kaplan (Women of Sodom). As a result, a piece that starts as warm seduction flares into a piercing attack. Comfortably undulating, the electronic rock mixes with dual and multi-tracked female vocals alongside distorted rock guitar or acoustic melodies for a ride that is seductive as it is varied. (3.5)

Various Artists

RAMBLE TO CASHEL: CELTIC FINGER-STYLE GUITAR VOLUME ONE

Rounder Records, 1 Camp St., Cambridge MA, 02140
<http://www.rounder.com>

Various Artists

THE BLARNEY PILGRIM: CELTIC FINGER-STYLE GUITAR VOLUME TWO
Rounder Records, 1 Camp St., Cambridge MA, 02140
<http://www.rounder.com>

Both CDs in this impressive collection offer at least two tracks each from Martin Simpson, Steve Baughman, Pierre Bensusan, Duck Baker, Tom Long, Pat Kirtley and El McMeen. Each piece is a solo exhibition of Celtic fingerstyle guitar finesse. This incorporates a thumb-plucked, syncopating, bass-line rhythm from the upper, lower-register strings of the guitar supporting a bright and complicated melody from the lower, high-register strings plucked by the fingers. In this way, the style requires the same dexterity and provides the same rich sound as certain Delta Blues, bluegrass and other developed folk guitar forms. The art form, indeed, is a reflection of such American blues forms as the percussive and dense guitar playing of Big Bill Broonzy. Baker's notes to Volume One trace this fascinating cross Atlantic inspiration. These performers represent a passionate vanguard of the art form that takes Scottish melodies usually performed on fiddle, pipes, accordion, flutes and whistles (but never guitar) and arranging them for a plucking, strumming, ringing exposition of this American-Celtic art form.

The simple folk union of melody and rhythm in Celtic music allow these tested airs beautifully recreated on the solo instrument. The Celtic dance rhythms create an intuitive rhythm that becomes more implied than stated. That is, the three, four or six beats per measure in these guitar jigs and reels bear unusual accents bringing to the mind of the listener an intricate, imagined harmony all the more surreal when caused by only the chordal patterns of a lone performer. The mood here ranges from poignant laments ("The Blarney Pilgrim," etc.) to jubilant pastoral dances ("The Rakes of Waterloo," etc.). Production is excellent, bringing the ear of the listener to a close association with this celebration of wood and wire. The booklet of Volume Two gives us Kirtley's musicological dissection of the art and a biography of each player. The titles of the

CDs are the same as companion Vestapol videos. (4.5)

Various Artists

GET YOUR ASS IN THE WATER AND SWIM LIKE ME!

Rounder Records, 1 Camp St., Cambridge MA, 02140

<http://www.rounder.com>

Here collected are "toasts" of the black American oral tradition. It is obvious that herein lies the fertile roots of modern rap in its most nihilist of expressions. The bulk of these recordings were made in the most fertile breeding ground of this violent and graphic poetry: jails. Hell-bent characters like The Signifying Monkey, Stackolee and 'Flicted Arm Pete suffer degradingly, revenge cruelly and perform supernatural sexual feats in a common vocabulary of anal-genital idioms and vivid slang. Unlike most songs, these pieces are chorus-less, but elements of rhythm and rhyme aid the orators in accurate recitations from memory of this lively and adults-only entertainment. Pimps, hustlers and way bad dudes perform legendary feats of heroics mucking about in the slimiest depths of society.

The impromptu deliveries of these jovial but hardened performers comes across whimsical and nostalgic, not a lone syllable is given with intent to be rude or insulting. But, every line is charged with the unveiling of a secret and gritty world. The booklet contains complete texts of these base odes, including my favorite, a Halloween-themed orgy called "Dance of the Freaks." The title, incidentally, refers to a timely inclusion of a tough, black Titanic survivor's tale. Any individual's royalties from this bawdy examination of jailhouse tradition is donated to Amnesty International. (4)

King Crimson

ABSENT LOVERS

Discipline Global Mobile, POB 5282, Beverly Hills CA, 90209-5282
<http://www.discipline.co.uk>

ABSENT LOVERS captures the fluid body of King Crimson at a performance zenith and imminently before a semi-regular demise. For just over three years, this lineup led by Adrian Belew (guitar, drums, vocals), anchor and founder Robert Fripp (guitar), Tony Levin (bass, Chapman Stick, synth and vocals) and Bill Bruford (percus-

sion) this grouping had, by this time, elevated art rock to fearsome and lofty heights. Heavy, weird and intricate, this two-CD set makes for awing examination of progressive rock's leading pantheon. This is the same quartet that formed the core of the King Crimson THRAK regeneration. Substituting adrian's vocals for those of John Wetton, Crimson takes this concert opportunity on the first disc to revisit and reinterpret the title tracks to the powerful albums of ferocious and ultimately self-destructive experimentation on RED and LARK TONGUES IN ASPIC. Here the ear reveals the '81-'84 lineup to be more mobile and dexterous in constructing sonic sculptures of two-guitar art-rock. Hard and heavy is this relentless push to up the ante in challenging the rock combo to find something in its creative soul greater than the I-III-V pulse.

Employing such technology as a Roland GR200 guitar synthesizers, Chapman Stick and Simmonds electronic drums this Crimson mines their studio albums DISCIPLINE, BEAT and THREE OF A PERFECT PAIR for tracks worthy of thunderous and surreal treatment. The group is spirited and confident in exhibition of their talent and opuses. Through successful integration of intricate time signatures, lyrical improvisation and powerful technology, the ABSENT LOVERS performance show that KC blazed the path deepest into the largely unexplored area of rock as art. In notes which take up most of the sixteen-page booklet, Fripp puts this version of KC into perspective of the entire Crimson vision, including current project and future direction. The first disc also includes PC and Mac compatible CD-ROM information on this fourth lineup. DGM is further issuing two live video releases on this period of the group. THE NOISE dates from 1982 and THREE OF A PERFECT PAIR: LIVE IN JAPAN

is a 1984 concert. (5)

Various Artists

ESSENTIAL PEBBLES - VOLUME TWO
AIP Records, POB 7112, Burbank CA, 91510

<http://www.bomp.com/bomp/AIP.html>

This two-CD set gives us another treasure trove of garage rock gems from the original PEBBLES/HIGHS LP series that are not yet reissued on CD. As such, the set is a sample of these largely unavailable recordings rich in forgotten names of psychedelic rock and, via CD TWO, a full CD of "insanely rare" bonus tracks that never made it into the main vinyl series. None of the tracks here were issued on CD at any previous time. These 60s sides are as energetic as they are obscure. Highlighting the nearly five dozen selections here let me point out the diabolical finger-pointing of "Shame On You" as career garage rocker Neal Ford seethes a vengeful promise over frenzied organ, bass drum and backing chorus. New Windsor, NY's Jelly Bean Bandits suggests a psychedelic MC5 with the very 1967 "Generation." If you would like the Monkees minus the sugar and humor, try

Continued on Page 22



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SERIAL KILLER OF THE MONTH



Frank Spisak was known to his neighbors on the east side of Cleveland as "Frankie Ann Spisak," a

transvestite who looked forward to a possible sex change operation. When not in drag, Frank worshipped Adolph Hitler, eventually he stopped wearing gowns and high heels and started

imitating is idol, as far as growing a toothbrush mustache and slicking his hair down in a Hitler fashion. In February 1982, Spisak started a series of "search and destroy missions" to "clean-up" the city. He invaded the campus of Cleveland State

University, shooting a black minister to death in the men's room. Four months later he wounded another black man. And in August, he started a full-scale rampage. By the end of the month he had killed 50 year-old Timothy Sheehan, the assistant superintendent of the buildings and grounds at CSU, and 17 year old Brian Walford, killed near the campus. A third attack failed when he missed a CSU employee. Both, the employee and Sheehan, were, white, but Spisak had thought they were Jews. In September 1982 he was arrested for firing a gun out his apartment window, released on bail before an anonymous caller advised police to re-examine his .22 caliber gun. Test bullets matched the slugs retrieved from one of the murders. Spisak later confessed to other murders, claiming "my aim was pretty good." Pleading insanity at his trial in August 1983, Spisak declared that his war had been launched under orders from God, his "immediate superior." Jews were to blame for his earlier transvestite episodes, having "seized control of his working mind." When

Spisak declared that his war had been launched under orders from God, his, immediate superior. Jews were to blame for his earlier transvestite episodes, having seized control of his working mind.

asked how his brain was now working he replied "never better." The Judge asked jurors to disregard Spisak's plea for insanity for lack of evidence. After five hours of deliberation, he was sentenced to death. Frank addressed the court defiantly. "Even though this court may pronounce

me guilty a thousand times, the higher court of our great Aryan warrior God pronounces me innocent. Heil Hitler!" Spisak is currently still in prison in Ohio.



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OUTSIGHT

Continued from Page 19

the two sides of Virginia's Evil Enc Group here exhibiting a fine mating of fuzzed-out guitar and organ. One-time Rolling Stones openers the Jaybees provide a stateside representation of the Merseybeat sound. Pittsburgh's Soul Survivors proves once again the volatile sound of an Isley Brothers tune making the jump in rock-n-roll with "Shakin' with Linda." Proto-punk, early surf and psychedelic overtones populate this variety pack of North American ur-rockers. (4)

Hege Rimestad

WHITE ARROW

Northside, 530 N 3rd St., Mnpls MN, 55401
<http://www.noside.com>

Hege offers an eclectic and intoxicating blend of traditional melodies mostly from North Sea countries led by her faerie fiddle playing and arranged for unique arrangements of acoustic and electric instruments. Sometimes, tablas work with kit drums to bring a full swath of percussion. On "Fullriggen & Femboringen" is a medley of Shetland Island folk songs praising impressive sail ships. Here, Rimestad's fiddle duos with the wind, rolling surf and distance evoking musicianship (panflute and charango, the South American armadillo shell guitar) and vocals of gruff and sea-communing Carlos Z. Quispe. More rarely heard ethnic instrumentation accompanies multi-tracked fiddle with the tarogato (Romantic period clarinet) on the jazzy instrumental "Hundretogtjue (Speeding)." The sad siren call of "Myrullmorgen (Rolling Mist)" is Hege playing her violin alone with her lamenting but long lived echo. Double stops take on a whole new meaning in the dropped D/G/D/G tuning of "I godt aerend (A woman with a mission)." With the popping of high-pitched drums and a fluid, lyrical bass line, this piece is a representative of the album's daring and success. WHITE ARROW is a violin album on high, on a clear day viewing the past and the future. Also looking across the globe Rimestad conjurs up a Baghdad bazaar with helped from sitar, tablas, clarinet and more. The Norwegian press compares her to both Paganini and Hendrix. Indeed,

Hege employs diabolical exhibitions of technique and psychedelically unexpected arrangements. This encompassing potpourri is a rewarding and mature album of vision and achievement. (4.5)

Nomeansno

DANCE OF THE HEADLESS BOURGEOISIE

Alternative Tentacles Records, POB 419092, SF CA, 94141-9092
batzone@aol.com

In their seventeenth year of existence, Canadian edgy, post-punk hard rockers continue to get meaner. Fast guitar riffs matched by equally quick snare and drumbeats set the background for agitated social commentary. A skewed sense of humor lends itself to the Nomeansno package as being dark and unforgettable, poignant and cutting. The proclamation "I'm an Asshole" and the graphic-as-true-crime violently extortionary title track lend credence to theory that Nomeansno is out to offend, this time. While I personally cannot deny the effectiveness of these extreme pieces, I find the greatest strength in "Disappear." Musically, this is the classic Nomeansno formula; distorted guitar keep rhythm matched to an alternating fast and mid-tempo funky rock beat and sometimes a nearly absurd one-string solo juts out. The vocals are syllables drawn out over the faster beats. The vocal rhythm is congruent to the still music. The style is one that owes much to blues and adds drama to the music. The result is a beat and noise mix that is an urgent carrier for a classic message; the desire to drop out. For this reason, Nomeansno always offers something to tune in to. (3.5)

The New York Ska-Jazz Ensemble

GET THIS

Moon Ska, POB 1412, NYC NY, 10276
<http://www.moonska.com>
<http://www.flytrap.net>
moonprop@walrus.com

Early Jamaican ska groups cared the ska beat more with the drums than the guitar and offered melody from a jazzy horn section. In this way, New York Ska-Jazz Ensemble is a stretch back to an earlier form of the genre.

However, NYSJE opts for a classic

American jazz sound from their brass. Membership in the Ensemble is drawn from such ska kings as The Toasters, The Scofflaws and The Skatalites. The album is a near even mix of original and ska-styled jazz standards like the Steve Cropper-penned "See Saw," Les Brown's "Comes Love" (both featuring Checkered Cabs vocalist Caz Gardner), Duke Ellington's "Mood Indigo" and more. Jack Ruby, Jr. (The Toasters) gives reggae vocal treatment to three of the fourteen cuts. The resultant two-tone jazz gives off a sub-tropical hedonist charm, conjuring up the contrasting images of Jamaican beaches and jazz club nightlife. Trombone and sax are the mainstays of the NYSJE horn section, with occasional flute and Nathan Breedlove guesting on trumpet for three tracks. Stand-up bass completes a jumping equation that leads in science more toward straight-ahead jazz and in spirit more toward lively, infectious ska. (3)

Various Artists

CONFEDERACY OF SCUM - SUPER-SHOW LIVE '97

Baloney Shrapnel, POB 6504, Phx. AZ, 85005

<http://www.slavepit.com/bs/>
dktoof@goodnet.com

The one-percenters of rock, The Confederacy of Scum preserves here an evening of stage rage. The 29-track collection starts with Limecell. This group holds on to a early-Metallica/Dayglo Abortions garage metal sound with snarled observations on such gutter scene archetypes as "Bloodthirsty Stalker" and "Crack Hooker." Conqueror Worm gives us four songs with an unrehearsed, Cult demo guitar sound. Among the participants, Conqueror Worm provides the most accessible version of scummy hard rock and presents that suggest the deepest premeditation. They also seem uninclined to meet an expected C.O.S. quota of obscenities and graphic depictions of violence. Taking us back to the pedestrian, Cocknoose revels in misogyny on "Get back in the Kitchen" suffers in its member's souls the cruel pains of infidelity in "Kicked in the Teeth." The men with black hearts salute the Man in Black with "Folsom City Blues." Representing the group attitude, Hellstomper pans MRR's Tim Yohannon for labeling them "racist, homophobic cavemen" but forgetting "sex-

ist." "Berkeley in a Box" is their song for Tim. Hailing from the City of Brotherly Love, Rancid Vat suggests active ostracization with "Loser Leave Town," Antiseen is, of course, present with five songs of seething hate-billy. A final track presents The Cosmic Commander of wrestling fame and Antiseen's Jeff Clayton in Cretin 66 for "Kick Out the Jams." These hate rock collectivists deal in macho anger and loud, distorted guitars. You stand warned. (3)

Other Dimensions in Music NOW!

AUM Fidelity, POB 170147, Brooklyn NY, 11217

<http://www.aumfidelity.com>
insight@aumfidelity.com

The fluid, sudden note runs and quiescent melodies of Roy Campbell, Jr.'s trumpet (Tazz Ensemble, Pyramid Trio) make for an unforgettable cachet to the opening thirty-three minute opus "For the Glass Tear/After Evening's Orange." It is a complex and expansive trumpet fantasy supported reverently by Daniel Carter on saxophone. This outfit stands on a decade-and-a-half of existence. A melding, a deep sense of communication developed over that time is exemplified in "Tears for Boy Wonder (For Winton Marsalis)" as bassist extraordinaire William Parker (David S. Ware, William Parker's Little Huey Orchestra, etc.) introduces a plaintive conversation between his instrument and Campbell's. These half-dozen group improvisations are intelligent and moving examples of a stunning group vocabulary built on the kaleidoscope foundation of rhythm section Parker and drummer Rashid Bakr. The two first together in Cecil Taylor's outfit. Fascinating and richly woven, NOW! is a classic mosaic of the current state of the NYC free jazz scene. (4)

William Carlos Williams COLLECTION PLATE

ShoeString Records, POB 8952, Atlanta GA, 31106-0952

<http://www.members.tripod.com/~shoe-stringrecords/>
ShoeRec@aol.com

William Carlos Williams is an outfit of saxophone, guitars, bass and drums out to "challenge the norm." While it is easy to assail and reduce even powerful edifices, it

takes real talent to create something of the loose stones worthy of equal or greater admiration. Tracks like opening "Kenny Delivers" are suitable sonic portraits for chaos for, say, a nightmare scene in a low budget movie. But, they do not show WCW beholden to their desired

"avant-jazz" label. On Lester Bowie's "Zero" and their original brooding-ambient "Pineroof" they show a more thoughtful side, but hardly the invention that deserves great recognition. I find COLLECTION PLATE more focussed than their previous WHITE WOMEN, but still rife with the sound of an aspiring band jamming in the hopes that unfettered improvisation will lead them to capture a vision in their dual inspirations of rock and free jazz. (2)

Various Artists

OUR HEAT (YOUR MOISTURE)

SCUSS, POB 55138, Atlanta GA, 30308

<http://www.members.tripod.com/~pinealventana>

88888@peachnet.campus.mci.net

Mitchell Foy and Clara Clamp (Pineal Ventana) use their Atlanta-based SCUSS Media to promote varied and challenging experimentation on their OUR HEAT compilation. The limited edition of five hundred copies comes in a hand-printed and assembled tar paper cover. Twenty-six projects are presented from Georgia, Ohio, New York, New Jersey, Boston, Michigan, West Virginia and North Carolina. Some are recognized and important rock-based rock boundary challengers, like God is My Co-Pilot, William Carlos Williams, Morsel and Pineal Ventana. As for GodCo, their is another interesting project here of dulcet female vocals over jerky guitar and bass rhythms, Suran Song in Stage (NJ). Some are new to me and appear to be clever sample manipulators working in their bedroom with four-tracks (Another Dead Sharon, Melted Men, etc.). Regardless of their notoriety or method, most of these groups/artists give us something oddly delightful, like the inexplicable dervishes of few words Turkish Delight. Noisy and experimental, clamorous and eclectic, there is a certain similarity here in a cohesive vision of damaged art based on quirky rhythms and dissonant guitars. Hearing this and seeing that many of the Georgia bands boasts similarly styled names (Glenn Lizzy, Medaglia D'oro, Charlie Parker, Mary Baked Eddie, Bob, Dan Acaroid Resin Factory), I wonder if we are

not dealing with a revolving cast of the Pineal Ventana crowd, ala San Fran's similarly cacophonous and moniker-happy Caroliner network. Regardless of any manipulations of personnel, the manipulations here on presentation from the basic rock combo are generally refreshing and worthwhile. (3)

Squirrel Nut Zippers

PERENNIAL FAVORITES

Mammoth Records, The Broad Street Bldg., 101 B Street, Carrboro NC, 27510
<http://www.mammoth.com>
info@mammoth.com

These dozen new originals from America's favorite ragtime interpreters show that they are enjoying reign over new segment of their career, after a quantum leap in discipline are maturity. Listening closer, we hear the distinct evidence of this improvement in the controlled, expressive and smooth voice of Katharine Whalen and musicianship and songwriting of Jim Mathus. She saddens with her tender tale in "Low Down Man." The low down is taken up again when she makes a dulcet accompaniment to exuberant Mathus in "Fat Cat Keeps Getting Fatter." Whalen is enriching herself with talent that will sustain a jazz vocalist career such as not happened since in decades. The promise of a budding diva working in an environment of creatively employed vintage jazz styles will cause music history to look back on PERENNIAL as a landmark recording for the group. The way the group operates as a songwriting collective emphasizing individual strengths causes the album to be both solid and textured. Jim Mathus of the trombone and penned the Tom-Waits-goes-Klezmer in "Ghost of Stephen Foster" seemingly made for the spirited violin of Andrew Bird (Bowl of Fire), who guests on it. A third strong element is the sputtering vocalist and tenor sax-man Tom Maxwell. After reggae pick-up notes from percussion, it sounds as if Cab Calloway has gone calypso to warn of the dangerous of a gambling yen. Squirrel Nut Zippers take a classic Southern Frankenstein of music - jazz, ballads, European folk melodies, Latin rhythms, bluegrass and more - and animate it with new lightening. Banjo, guitar and saxophones enrich their thrilling, unique and unforgettable creations on this their, so far, pinnacle release. (5)

CD REVIEWS *We're Only In It For The Money*

Charlie Feathers

Get With It: Essential Recordings (1954-1969)
Revenant

Charlie "Feathers, an icon for early rock'n'roll enthusiasts, died Aug. 29 at St. Francis Hospital in Memphis. He was 66." Revenant Records is about the coolest record label on the planet right now. John Fahey invested some money and the result is a catalog of music so beautiful, and yet so obscure, that he'll never sell any records. The packaging is lavish, thick booklets filled with more facts than anyone needs are included and Revenant is shaming what used to be a great American reissue label - Rhino Records. Just weeks before Feathers died Revenant released this double disc set of 42 recordings. The first disc contains 21 commercially released songs. The second disc has 21 unissued tracks. Charlie Feathers was born in Holly Springs, Mississippi on June 12, 1932. Of course he knew Junior Kimbrough. Charlie Feathers claimed that he wrote "I Forgot To Remember To Forget," Elvis Presley's first #1 hit. Charlie Feathers claimed all kinds of things.

Most of the first disc is filled with the purest hillbilly country music the mind can grasp. "Peepin' Eyes" is a famous country boogie and until track #6 is reached Feathers is weeping, moaning and crying in his Mason jar. It's all from Sun Studios and it is incredible stuff! Then come his Meteor recordings. "Tongue Tied Jill" is a rockabilly classic, but how about the most sleepy hiccup in the business? Is there a need to explain the male/female hiccups of "Can't Hardly Stand It"? The year was 1956, Feathers was with King Records and he was fuckin' rockin' or is that rockin' and fuckin'? Switch to RCA Studios in 1957 and discover Feathers in his Conway Twitty/Rick Nelson mood. King was still releasing the sides, but

Feathers was recording in Nashville and not Cincinnati. In 1958 Feathers returned to Memphis and his rawer sound. "Jungle Fever" and "Why Don't You" are primitive and much better than the Nashville tracks. He slips back into the commercial mode for two recordings released on WalMay and more than anyone else he's sounding like Marty Robbins. How influential was this man? Conway Twitty, Elvis, Rick Nelson and now Marty Robbins. The years were 1958 and 1959. Disc One closes with Feathers doing Everly Brothers pop rockabilly with a hillbilly song and, this is true, Booker T. and the MG's with a public domain blues cover - "Deep Elm Blues."

Disc Two opens with so much hillbilly that tears rolled down my face and into my Mason jar. Of course I'm drunk. How can a person listen to music this pure without getting drunk? The first 5 songs are all Sun out-takes. The next six are all demo recordings and the best of those is spare rockabilly number of sexual yearning titled "Talkin' About Lovin'." The reason to buy the compilation is songs #15 and #16. I sincerely pray that Junior and Charlie are in heaven/hell

making music together once again. If the local Salt Lake City musicians have their way I'll be joining them within a month. "Release Me (and Let Me Love Again)" and "Feel Good Again" were recorded at Junior Kimbrough's Place in Holly Springs in 1969. It's just Junior and Charlie playing their guitars and singing. Junior is the instructor and he's teaching Charlie how to play the hypnotic hill country blues he invented in Charlie's own home town. Since both men died in 1998 the recording, in spite of appalling poor quality, is chilling. Two legendary and little recognized icons of American music are captured jamming together like they did when they were small children. The disc continues but I was so awe struck by the per-

formance that I missed the rest. For more on Charlie Feathers talk to Norton Records on the Internet at <http://members.aol.com/nortonrec/norton.html> norton@aol.com. Better yet call 718-789-4438 and talk to Billy or Miriam in person. They will scare you with their knowledge. For more on Junior Kimbrough call Fat Possum. Better yet. Trot down to an independent retailer and investigate the selection.

William Athey

Lauryn Hill

The Miseducation Of Lauryn Hill

Ruffhouse

"It's so silly, how come?" Back in the day rap music or "hip hop" was an exciting development in listening enjoyment. Today mainstream rap or "hip hop" is the province of illiterate white suburban males. I can only write from a Utah perspective because that is where I live. In Utah miseducation is an appropriate title and it isn't the miseducation of Lauryn Hill. What exactly or who exactly is "youngeuses"? The disc is dedicated to a deeper "girl power" than the Spice Girls are selling. The illiterate white suburban

males probably won't give up the No Limit catalog for Lauryn Hill. Their girlfriends might. On to the jams. The first jam is about the effects of karma. A spelling lesson follows. Hopefully the local listeners will learn how to spell at least one word correctly. "Lost Ones" is the opener, "Ex-Factor" is the true second song and it is extremely boring. "To

Zion" is more like it. This song features acoustic guitar in a flamenco style, plenty of vinyl hiss, some spare beats and Hill singing gospel. Hill inserts positive messages for the children between each song and since the vast majority of children in American are in desperate need of a positive message or two, she gains accolades. "Doo Wop (That Thing)" is more preaching on the repercussions of "love," a subject Hill is raising for the next 18 or so years.

"Superstar" is too urban and smooth for my pleasure. It's a ballad addressing the subject of heroes. By now the emphasis on spirituality is fully realized. It's interesting to think of "jeeps"

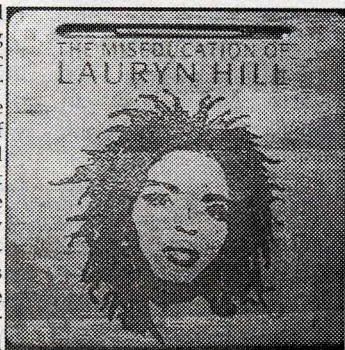
broadcasting Lauryn Hill and missing the deeply religious nature of the disc. "Final Hour" is certainly a beautiful rap. Bud Beadle receives massive credit for the flute portion. "When It Hurts So Bad" is a love ballad. "I Used To Love Him" is a confessional love ballad featuring Mary J. Blige. Once again the song is way to smooth and commercially oriented for my taste. Boring, in fact. Next thing is a song begging for forgiveness. This jam interprets Bob Marley's "Concrete Jungle" and it equals the listening enjoyment provided by "To Zion." Two excellent songs, some mediocrity, some preaching and so far an album worthy of home taping. "Every Ghetto" is funk like the white pretenders can't approach, "Nothing Even Matters" is another urban ballad to sit through, D'Angelo is the guest and now I know why I don't buy his records. The strings provided by the Indigo Quartet are the most attractive aspect of "Everything Is Everything." "The Miseducation of Lauryn Hill," the title song closes it out. It's another urban ballad. Would I buy this CD? No I wouldn't. It isn't a fully pleasing album. There are some good songs and the disc does provide listening enjoyment, but not enough to slap down the \$15 to \$19.

William Athey

Los Super Seven RCA

The goal, or at least my goal, is to have the reader peruse this rag while squatting in a vacant lot and just before the page is torn out to ink the bum the reader states plainly and insanely loudly, "What the heck?" Los Super Seven is: David Hidalgo, Cesar Rosas, Flaco Jimenez, Freddy Fender, Rick Trevino, Joe Ely, and Ruben Ramos." Contributing supporters include: Joel Guzman, Max Baca, Gilbert Isais, Ricardo Ramirez, Doug Sahm, Sarah Fox, Megan Levin and Campanas De America. What we have here is the greatest record Los Lobos have yet to record.

It's nearly all in Spanish and I'm no expert on "latina musica," but I can sure tell a good job when I hear one. The disc has polkas and it has rancheras and it probably has cumbias and other stuff I don't even understand. The attraction is the melding of white folks with



Latinos. The combination of Los Lobos with songwriters and roots rockers of the stature of Joe Ely aided by the talents of young country star Rick Trevino and '60s icons like Doug Sahm is baffling. Add in Mr. "Wasted Days and Wasted Nights" himself, Freddy Fender, to discover something so far outside the understanding of the programmed that PBS and NPR will likely run a feature. In Austin, Texas the radio plays Los Super Sevens. A friend called live and direct just so I could hear the band. I said, "yeah, I know, I've heard it, but you're in Texas and I'm in Salt Lake City." As previously written I don't have the grasp to write intelligently about the music, all I know is that it makes me happy, as any good polka music should.

William Athey

Marilyn Manson Mechanical Animals Nothing

Everyone has an opinion on Marilyn Manson. People who have never heard a Marilyn Manson song have an opinion on Marilyn Manson. Nothing kindly sent a sheaf of clippings from *Rolling Stone*, *George*, *Interview*, *Raygun* and *Spin*. None of that John Pecorelli stuff from A.P. for Marilyn's publicist. Pecorelli has written the most insightful articles I've read on Marilyn because Pecorelli gets it. *Time* doesn't. "This toxic brew fascinates alienated teenage males." "Many of the band's most enthusiastic fans are Goths, members of a popular suburban youth cult drawn to black garb and death-rock music." "But Manson's act is shorn of all humor." If the sexless alien gracing *Mechanical Animals* isn't humorous then what is? Marilyn Manson is laughing all the way to the bank. Or he was before the release of *Mechanical Animals*. Marilyn's alienated teenage boys aren't buying the disc. Neither are Marilyn's Goth fans. Neither are the hordes of females wearing their underwear on the outside. *Mechanical Animals* looks like a flop. Marilyn wants to be David Bowie. Marilyn wants to reinvent himself. Marilyn wants to be Gary Numan, Marc Bolan, Slade and Sweet. Update the glitter with technology and go for it. Possibly the most interesting song of the entire disc is "I Want To Disappear." To date no one has captured the Talking Heads/Sex Pistols reference of "Look at me now got no religion, look at me now I'm so vacant." There's more to Marilyn than the common rocker can decipher. The disc might need a remix to gain an honest radio audience and I'm picking "New Model No. 15" as the



song to do it. Here Marilyn combines disco synths with Misfits/Gene Vincent hand clappers. I like *Mechanical Animals* even though Marilyn doesn't have an original thought in his head. At least his emulation taste is impeccable.

William Athey

Morely Sun Machine Work

Sony's Work does it again with an album for heavy lids. Morely is purely lounge jazz married to tripped out technology and pop. From the first moment the chanteuse, Morely Kamen, purrs her first lyric to her last crystalline moan the eyes are half-open due to a bong haze. Without the vocals *Sun Machine* is a soundtrack for slow-motion, soft-core porn. With the vocals the soundtrack remains in place and in foreign countries, Holland maybe, the hash dens are broadcasting explicit images on a big screen as the patrons become more and more stoned while Morley continues singing as if she were a naked Astrud Gilberto. Mono nearly broke out with the sultry sound and now Morley takes Morcheeba, Mono, and the Sneaker Pimps to a pad where Serge Gainsbourg, Henry Mancinni and Esquivel are the concubines and Kamen is the one using them for her carnal pleasure. *Sun Machine* is cheesy, sleazy and as pleasing as the latest coffee table book on '50s pinup stars. If Bill Clinton were actually hip he would have stuck that cigar in his mouth while Morley sat in plain sight, forget Sarah McLachlan.

William Athey

Othar Turner & the Rising Star Fife and Drum Band Everybody Hollerin' Goat Birdman

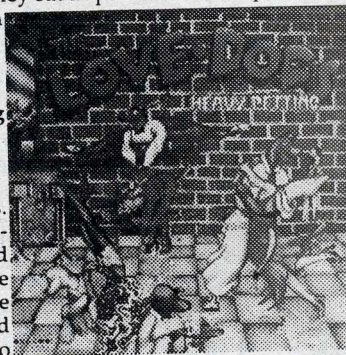
What a bunch of punks. Hey punk! What are you listening to while you read SLUG? Hold a picnic, invite some friends, provide refreshments, food and good drugs. Invite some talent to jam. It's all drums, fife and vocals. Made-up, on-the-spot vocals or vocals from songs so old no one can determine their origin. Primitive human beings living outside the skyscrapers, concrete and cubicles return to their most basic animal instincts. These instincts are all about getting as fucked up as possible, dancing to a primeval beat and partying the night away. If modern day white folk can match the intensity with hippie drum circles then how come not a single one has recorded the experience? *Everybody Hollerin' Goat* shames the media hyped drum circle. Pick up a copy to discover what is wrong with your silly drum circles.

Grumpy

The Love Dogs Heavy Petting Tone-Cool

Hep cats and moll/dolls, pay attention! SLUG Magazine is so into trends. We are the trendiest of all. Let not an issue of SLUG Magazine pass into the sewer system without a "swing" review. Of course no one has heard of the band and that's why we're still SLUG. As previously mentioned The Love Dogs are yet another swing band! Due to massive media over-exposure every suburban dick and jane is out buying the song from the Gap TV commercial. You bought the wrong song. That isn't Brian Setzer on the commercial. It's Louis Prima! The Love Dogs have a shoutier in the personage of E Duato Scheer. Shouters are well known if jump blues is familiar. Also of note is a piano player named Alison Lissance. Possibly more important is the presence of guest lap steel guitar player Chris Rival. Lap steel on a swing CD? Yes, and did you catch the banjo on the Squirrel Nut Zippers latest? Not that the Roaring 20s had much swing.

Remember high school? Remember the high school marching band? Remember college? Remember the college marching band? What ever happened to all those horn players? Did they ever play music after high school/college? Not until recently. There are eight horns in one place or another on *Heavy Petting*. I'm guessing that each and every player has been fully employed since high school/college. The reason? They aren't out to overpower and cause aerial Lindy Hopping. E Duato Scheer can shout on the jump blues, but he can also lay back and croon when jazz enters the picture. Alison Lissance adds the element most of the current crop missed. The piano can swing. Too



bad every piano player in Utah tuned in to new age and missed the swing revival. Lissance is the female presence and yes, she can sing too! *Heavy Petting* cooks from start to finish. The goal of "partner dancing" is the same now as it was way back then and if the hep cat has tossed his moll/doll around the floor all night long they're probably both too tired to engage. The

Love Dogs understand this and they do some slow, swing numbers for getting really, really close - intimately close. Now for the covers. Every "swing" CD has to have a few cover songs. "Wrong Lake To Catch A Fish" relates directly to the previous insight. Chuck Willis wrote it. He played jump blues and not "swing." "Oh Babe" has Louis Prima in the writing credits. That's pretty hip don't you think? The final song is attributed to a most famous "swing" pioneer by the name of Ray Charles. The disc is a great one and it is not recommended for recent Arthur Murray graduates.

William Athey

The Neanderthals The Latest Menace To The Human Race Get Hip

Eddie Angel (Los Straitjackets) has more

CD REVIEWS We're Only In It For The Money

cost 15¢ and no one worried about grease, fat or cholesterol the bunnies and daddy-o's did it in the back seat to music such as this blasting from the tinny car speakers of daddy's Rambler. Rhythm and booze music from Eddie Haskell's garage pretty much sums it up. Ski Williams is responsible for the artwork and lettering. If that new Rob Zombie disc looks attractive this puppy is more so and it is much more difficult to find at the local strip mall. The head Zombie modernized the sleaze of the late '50s to fit his vision. The Neanderthals did a no-brainer and stuck with past reality. How does a person capture the experience while listening? Is it time for another SLUG recipe?

Take a big hunk of ground round. Toss it in a cast iron frying pan. Cook until rare. Do not drain away any grease. Take two pieces of Wonder Bread. Slice tomatoes and onions purchased at a local farmer's market. Rip off some lettuce leaves purchased at the same location. Slather mayo and mustard purchased from the corner convenience store on one Wonder Bread slice. Place the tomatoes and onions on top. Slap the bloody, greasy pattie on and cover with the second slice of Wonder Bread. Pop a top from a can, not a bottle, of cheap beer. Sit yer ass down and watch WCW wrestling with the sound off and this disc blasting. Eat! Drip grease down your chin and enjoy! That's the way we did things at my trailer park overhome in Granger, Utah.

Sneezy

V-Roys

All About Town
E-Squared

Just like their buddy Steve Earle the V-Roys live in a world someplace between rock'n'roll and country western. Their new album starts with the fat and distorted guitars of "The Window Song" before going rural and acoustic for "Mary." *All About Town* has songs about girls.

"Mary" is one and "Amy 88" is another immediately followed by "Arianne" and later "Sorry Sue." "Amy 88" recalls the raw pop/new wave formerly practiced by Nick Lowe and Dave Edmunds on the Rockpile recording *Seconds Of Pleasure*. Since the V-Roys are often lumped into a silly category known as "roots" they might as well play some. "Strange" is the driving "roots rocker" and it too is about a girl, a strange girl. The sound of hovering black helicopters created by a guitar to finish the tune is relevant. Then, in case the Everly Brothers reference of Rockpile was too obscure the V-Roys reveal the influence.

"Miss Operator" is sort of country and sort of rock'n'roll which means the song should appeal to "alt-country" devotees. "Testify" is another "roots rocker" and again the V-Roys are firmly in Rockpile/Everly's territory. It's the harmonies. Steve Earle's shadow darkens and improves the moody ballad "Sorry Sue" as the V-Roys pay tribute to their mentor. It is important to note that some hand-clappers are present and thus a rockabilly influence can't be denied. Steve Earle plays electric and acoustic guitar in spots, Ray Kennedy is present as well and one of the best mandolin players on the planet, Ronnie McCoury contributes to the two acoustic numbers. "Over The Mountain" is rocked up Anglo Saxon folk, "Virginia Way/Shenandoah Breakdown" is bluegrass and "Fade Away" is not "Fade Away." Forget Buddy Holly, the V-Roys close the session out with country rock. The hidden track is a breakdown and if the reader doesn't know what that is you probably have never heard of Ronnie McCoury either. This excellent album, even with major label distribution, will probably go no where in the sales department. Hope is revealed by the news that more and more Americans are turning away from radio programmed by consultants and paid for by corporations. Of course when the depression arrives and the corporations are all dead no one will have any money to buy music. Bring this band to town, someone, please!

Breezy

Wish F.M.

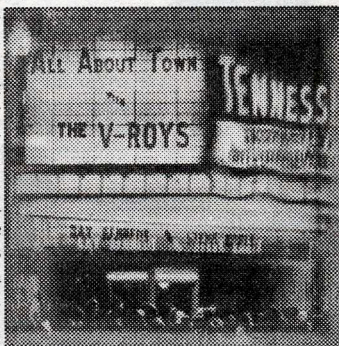
98.1

Sunburn

Wayne Randolph Hampton is Wish F.M. This is his mix disc. What we have here is Beavis and

Butthead taken to another level. Beavis and Butthead are rockers. Their time is finished, it's over, it's done. This is the day of the D.J. The skinny little smart guy rules. It all depends on how many records he has and how well he can put the records together in an intoxicating blend. If the skinny little smart guy can succeed really well a stupid, drugged out club girl will take him home at the end of the night and give him whatever he so desires. What he so desires is her body mimicking the tempos he's spent the last three or four hours producing with his turntables and his records. The reason modern electronic music and the myriad of corresponding sub-genres hasn't caught on bigger in America and especially in Salt Lake City is the lack of good drugs. Housewives listen to watered down and tamer versions while believing the music will heal, calm or inspire them. The youth embrace more extreme music in dance clubs with watered down Utah drugs. Without

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W i s h
F . M .



becomes a life altering experience. Wallpaper music for love - discovering love, experiencing love, feeling love and making love. Nothing more and nothing less. I could listen to this music 24 hours a day and while it would make me feel sexy, it would make me feel sensual and my house would be clean in the end I'd have exactly zero thoughts. Lyrics engage the brain, electronic music, while thoroughly pleasant, can only result in heightened creativity, if creation is the goal, or vacancy. In the end I became bored with Wish F.M. and tossed his ridiculous effort into the pile of tree branches and toxic waste across the street. It's neighborhood cleanup time.

AW/.com.ppp/:frown clown.http

HOOVERPHONIC
Blue Wonder Power Milk
Epic

A basically electronic band created by Alex Callier, who does the programming as well as guitar and keyboards. Grew up listening to dad's collection, which consisted of Miles Davis and Neil Diamond. He then discovered the Pixies, the Smiths and New Order.

He went to film school and met Frank Duchene and then later they hooked up with Raymond Geerts. Hooverphonic was born. Their first album, which produced the hit, "2Wicky" was pretty much an all-electronic venture. On their latest, they have added instruments, and a vocalist, Geike Arnaert. Their new sound is moody and atmospheric and her vocals are perfect for their new sound. Highlights are

"Magenta," very haunting and beautiful. On the bad lyrics front, we have "Tuna," which has some rather silly lyrics, "Micro liquid feelings/Will never solve pacific problems/Exotic fish will never be able to walk/As long as we live." Huh? But, forget the lyrics, the music stands out. They've done a nice job of blending the electronic with live instruments. It's not quite as catchy as the debut album, but still has it's moments.

G.D.

MOE
TIN CANS AND CAR
TIRES
550

This is Moe's 5th album and their second on a major label. Moe is definitely a band that you could put into the "hippy" category. Like the Grateful Dead, they even have their own following, lovingly referred to as "moe-rons." Also, their shows are taped, bootlegged and exchanged with one another. Probably drugs and free love are exchanged as well. Fuckin' hippies. They're the ones having all the fun. They even sell Moe hats made out of hemp. I'll give you the quote from Jon Pareles of The New York Times, "Moe has a way of making a jam evolve imperceptibly from quiet, overlapping musical queries to bluegrass-tinged, breezy propulsion; it also delved into funk, reggae and a touch of jazz, building each song into a series of peaks as sweet and smooth as a meringue topping." That's Jon's way of saying this is a

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"The World is My Ashtray" is a mellow and soulful little tune with a great Gwen McCrae sample taken from the song "All This Love That I'm Givin'" "My Beatbox" is a danceable track that could be the Drag net theme for the 90's, complete with a radio operator who is informing all cars to be on the lookout

WIND HERE HEAR



delved into funk, reggae and a touch of jazz, building each song into a series of peaks as sweet and smooth as a meringue topping." That's Jon's way of saying this is a hippie band. And, it really is. It isn't for all tastes, but if you like the Dead, Phish and others in that genre, you definitely won't be disappointed here.

G.D.

**DEE-JAY PUNK ROC
CHICKEN EYE**
Independiente/Epic

Dee-Jay Punk Roc opened for the Prodigy and Meat Beat Manifesto tour last year, and from what I hear will be spinning at the Family Values Tour right here in our county, very soon. Punk Roc does a hippy hoppy kind of lounge meets dance mix, probably owing just as much to the Beastie Boys as to streetwise ass-shakin' funk.

"I Hate Everybody" is the first track. It starts off with a sound bite about the perils of rock and roll. Then, goes into scratching and cheesy funk.

for a "mean muthafucka."

Also included is GrandMa Punk Roc's original recipe for Chicken Eye Pie. You'll need 1 stick of Nancy's Instant Pie Crust Mix, 2 tablespoons of chicken fat or butter, 2

tablespoons of self-raising flour, 40 pre-cooked chicken eyes, 1 tablespoon cut-up pimiento and a half a cup of cream. It's absolutely disgusting. The CD is a helluva lot of fun. Check it out.

G.D.

**HEATHER NOVA
SIREN**
Work

Yeah, yeah, I know you've already heard about the lovely and talented Heather right here in these pages. But, the evil slug boss finally let me listen to his copy and I had to immediately write about how good it was. You've heard the song "London Rain" with the subtitle "(Nothing Heals Me Like You Do.)" That's actually one of the weaker songs here. An outstanding track is track #3, "Heart and Shoulder." This is a "You've Got a Friend." for the 90's. "I'm trying hard to be your tower of strength/I'm try-

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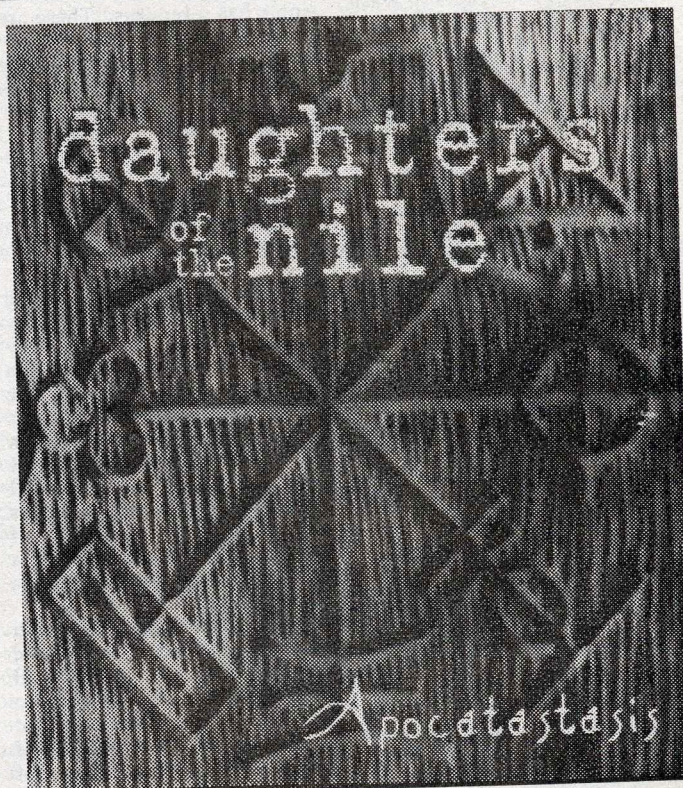
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ing hard to bring you back to joy." She will give you her heart and shoulder. Give this to an old friend and let them know that you still love them, regardless of your pasts. It's a beautiful song.

However, Heather isn't happy all of the time. On the song, "I'm Alive," she tells an ex-lover how happy she is not to be there. She is optimistic now that she got away. "But I'm alive/I survived you/And the bitter taste, the years I wasted/All the hate is gone/ 'Cause I'm alive." "Ruby Red" is the next logical single. Instantly memorable song with a great hook. "I've been waiting for the sky to fall/I've been thinking I could lose it all."

Heather wasn't invited to Lilith Fair, because she would upstage all of those women. My apologies to Emmylou, Lucinda and Sinead for that comment obviously.

A seriously great pop album. If you've heard the single and liked it, you would be thoroughly satisfied with this.

Geoffrey Domer

**WINK
HEREHEAR**
Ovum

Josh Wink is a DJ who has been spinning and experimenting with music for the last 10 years or so. His latest, "Herehear" is a classic, something to be enjoyed by ravers, electronica fans and someone who is just in the mood for something new and interesting.

The album starts off with a spacey and weird ambient track. Then, goes into "Back in the Day," which is a psychedelic dance track. "Hard Hit" is up next, and it starts off very slowly and somewhat relaxing and becomes a chaotic noisefest at the end.

There are various vocalists on the album, including Ursula Rucker on "Sixth Sense" and

Trent Reznor does the vocals on "Black Bomb (Jerry in the Bag)." A noisy, fucking strange song that might help appease the N.I.N. fans while they wait for the next project. Caroline Crawley does vocals on the Portishead-ish "I'm on Fire." Sweet Pussy Pauline does the vocals on "Track 9," which is definitely the orgasm song on the album.

Other highlights are "Young Again," which has an ambient background with a hard dance beat over it. On, "Ah Git Up," various weird noises make a fucked-up dance beat.

Also available is an "Are You There" single which has 4 versions of the title track, a remix of "My Friend," and a track called "Autumn Dayz," which has previously only appeared on a jungle compilation.

If you still can't get enough, there is also a single available for the song "Simple Man." The single has 6 remixes. These are all recommended because all the mixes on the singles and all the tracks on the album are all quite diverse. Always interesting.

G.D.

**MOTLEY CRUE
GREATEST HITS**
Motley Records

OK, before we get to the music, let's talk about the scary stuff. First off, 'Motley Records?' Yikes. What will be on that label? Secondly, the video, have you seen it? It's filmed horribly, but worth watching, we find out all kinds of things that we did NOT need to know, like that Pamela shaves and that Tommy is HUGE. If anyone has a good copy, or a watchable one, anyway, please contact us at SLUG.

Okay, the music. First, we'll start with the bad. "Girls, Girls, Girls." This is not music. We all know that rock stars all get into the business for one reason: hot pussy action. Or maybe if you're Pansy Division, it's hot penis action. Whatever the case, we don't need any fucking songs about either. Next gripe: "Smokin' in the Boys Room." Stupid fucking song the first time around. We did not need another version. Do you know why Brownsville Station is referred to as a 'one-hit wonder'?

Besides these two top 40 hits, they have also included "Dr.

Feelgood," "Kickstart My Heart," "Without You," "Home Sweet Home" and the song that they owe Blondie for, "Don't Go Away Mad (Just Go Away)." Also included are "Wild Side" and "Looks That Kill" along with a new, and kinda dumb remix of "Shout at the Devil." Why would you remix that song?

Two new songs, "Enslaved" and "Bitter Pill" are included as well. On the streets October 27th, if you like big dicks and shaved pussy, this is the album for you!!

G.D.

**MERCURY REV
DESERTER'S SONGS V2
GRASSHOPPER AND THE
GOLDEN CRICKETS THE
ORBIT OF ETERNAL GRACE**
Beggar's Banquet

Mercury Rev is the wicked stepchild of the Flaming Lips. Jonathan, who does vocals and acoustic guitar here, played on the Lips album, "In a Priest Driven Ambulance." Bass player David produced that album. The Rev started out in the same style as the Lips, a fucked up psychedelic rock'n'roll thing that goes back and forth from melodic to noisy, spacey to rockin'. Whereas, the Lips have recently mellowed out a little, the Rev had still been a subtle little mental breakdown. Until now.

This album is slow and bleak compared to the others. The album's title, "Deserter's Songs" definitely gives us a clue that the psyche of the boys has been a little bruised. The love thing has come to a head, and it sucked. On "Tonight it Shows," the guy meets his dream love and it was beautiful, like a "Cole Porter phrase." But, all up must come down, and it ends in tragedy. "But you forget how th' song goes/An' tonite it shows." In the song "Delta Sun Bottleneck Stomp," the man is waving goodbye, not hello, and he wants you to be real clear on that.

This is still pretty good, but I have to confess I missed the noise.

This is really sweet sounding, very mellow and relaxing. As well as stark and depressing.

So, where did the noise go? A good chunk of it can be found on "The Orbit of Eternal Grace." Grasshopper, who also works

for the Rev, does mellotron, micromooog, Casio relics, the clavinet and various other bizarre sound sources. This is basically solo Grasshopper, besides all the instruments, he also does most of the instruments and all of the songwriting. This is a lot like the Lips, sonically challenged, distorted vocals, sometimes sweet, sometimes sour. Sometimes they rock, like on "O-Ring (Baby Talk)" or the "Univac Bug Track." Sometimes it's peaceful ballads, like "The Ballad of the One Eyed Angelfish," "Nickel in a Lemon," "September's Fool" or the track "Midnight Express." The title track is such a soft lullaby you could nap to it.

Both of these are recommended. And, hopefully by the time you read this, there is also a new Flaming Lips rarities compilation in your hand.

G.D.

**LYLE LOVETT
STEP INSIDE THIS HOUSE**
MCA

On this album, Lyle Lovett also does a tribute to Texas, not the border, but the state. He covers songs by Texas songwriters that he grew up listening to, such as Townes Van Zandt, Michael Martin Murphy, Walter Hyatt, Stephen Fromholz and Guy Clark.

This is a great two-CD set by Lyle, who never ceases to amaze me.

Highlight are definitely his versions of Towne Van Zant's "Lungs," "Flyin' Shoes," "Highway Kind" and "If I Needed You." Another highlight is the Stephen Fromholz Texas Trilogy, "Daybreak," "Train Ride" and "Bosque County Romance." Essential Lyle. But that's what we always say.

Coming off of the grammy for the Best Country Album of last year for "The Road to Ensanada," expect to see Lyle hangin' at the Grammy's again this year.

G.D.

**REMY ZERO
VILLA ELAINE**
DGC

The Villa Elaine is an apartment building in Hollywood that has housed some famous folk over the years. Orson

Welles for instance. It now houses Remy Zero as well as several out-of-work musicians and actors, welfare families, prostitutes, drug dealers and transvestites. Which probably explains why this album is a little more abrasive and upsetting than their last album. This album sounds like their surroundings have contributed. They are a little more freaked out about the world than they were in their native Alabama.

Highlights are the soft ballad, "Life in Rain," where the singer declares "I'm with you" as the rain drenches him. "Goodbye Little World" is another standout. Put this down as "weird-urban-nightmare rock." And, if they stay this depressed, which has contributed to quite an unsettling sound, let's hope they don't move out of the Villa Elaine anytime soon.

G.D.

EMBRACE THE GOOD WILL OUT DGC

This is the first full-length album by Embrace after several EP's. Another GOD-DAMN Brit-pop album. This one debuted at #1 in the U.K., and after a couple of listens, you'll know the reason why. "Retread" is a standout track here. A folkish-ballad of a man watching his true love slip through his fingers and not being able to do anything about it. "If you had a wing, you'd be the last to know you could fly," he laments, but there's probably no one listening. "Now I feel so insecure/I can't save something I feel so much for."

Another stand-out is the Brit-pop anthem "One Big Family." A really, really great debut by a band that we will hopefully hear a lot more of.

G.D.

JUDE NO ONE IS REALLY BEAUTIFUL MAVERICK

Here's a freak who grew up listening to Simon and Garfunkel and Buddy Holly and reading Marvel Comics. A musician who does a real emotional singer-songwriter thing. Somewhere in the vein of two of my faves, Jeff Buckley or Daniel Cartier. He's obviously well versed in music because he does a variety of styles, and does them all very well. Rock and jazz influence prevail. And, he likes a little funk and hip-hop once in a while, like on the song "Rick James," a fun ode to his own personal mentor. Another great track that you may have already heard is the ballad "I Know" which was included on the "City of Angels" soundtrack. My personal favorite song here is "The Asshole Song" which is a song about something you never thought you would hear-a man admitting that he's an asshole. "I was a pig/and never no good." A good debut.

G.D.

RASPUTINA How We Quit The Forest

Imagine, if you will, a slightly darker version of the now broken up band that dog, the exception being each member plays cello and practices witchcraft.

For all their playfulness and charm, Rasputina girls are actually melancholy, dispirited, and strangely detached from period or place, stated Marilyn Manson, also known as the omega, dopestar, and/or the antichrist. Brian Warner couldn't have said it better, the lyrics are playfully dark while the music itself is witty and catchy.

I just don't understand how this band could have so many pop elements then go on a tour with Marilyn Manson and have Chris Vrenna, (former Nine Inch Nails drummer for the stoopid ones), produce the album. It confuses and bewilders me. However, that can be a good thing. For the things that you don't understand also intrigue, right?

I must comment on the first track, "The Olde Headboard." I swear this is a longer version of the animated MTV shitcom, Daria. Complete with the infamous "la la la la's." It fucking tripped me out the first time I heard it. It just missed that, you're sitting on my head line, other than that it would have been totally complete! I think I finally figured out what this song was about the 20th time I listened to it, I'm not saying anything but it has to do with man, machine, and her new best friend being "The Olde Headboard."

I have a bone to pick with Mr. producer, the second track which you defined as, the song you've ever heard has the same damn, distorted guitar lick that you placed all throughout the Green Day remix of Brainstew (Which appeared on the infamous Godzilla Soundtrack.) What's up? Using too many drugs lately to forget you already used that cool lick that Trent designed for you? You must be, because you quit the greatest band of all time! Or could it have been you were booted for doing too many drugs! HuH? Speak, you fool, speak!

Ok, now that my bone is picked and you have a sense of the direction of the album, I must state that this is one of the craftiest albums I have heard in awhile. Upon each listen it pulls

you into their quiet, dark forest, directs you, and leaches. Pick this album up before they place some witchcraft/voodoo shit on you.

- mR eLmO

Zebrahead-Waste of Mind

There is talk of a new revolution here, I say new? It is uncanny the related sound of this much hyped Billboard Heatseeker band and the late 80's, early 90's group Urban Dance Squad (this is not necessarily at all a bad thing.) I think that the Urban Dance Squad was a great funk/rap/rock band that set off a different sound preparing for the arrival of what was to come in the 1990's. 12 years ago, when UDS first set foot on stage they haven't even invented a name for what was to be called, the deeper shade of soul, or, whatever it is called.

Although Zebrahead is one of many bands to imitate this sound they do so in a redefining way. Dropping the beats like Korn, flowing like Rage, while rockin' and rapping like Hed P.e. At least they aren't playing SKA like everyone else from Orange Country. God, please just kill SKA!

So, be prepared for the single, "Get Back" to be in full rotation on your favorite teenybopper station. The kids will soon catch on to this band and exploit them all over mainstream shit radio.

-mR eLmO

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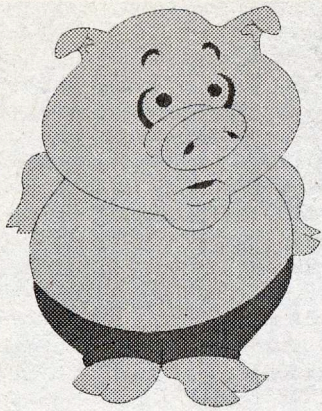
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PIGBOY'S SHORT SNORTS

10 snorts. this is prime rib, baby

1 snort, you'd have a hard time getting Mikey to swallow this shit

2-9 think about it, fuckhead!

So, before I start, I promised a few people a few things: First of all, go see the Moonshine Over America tour, stopping right here in our beloved city on October 23rd. DJs Micro, John Kelley, Keoki, Omar Santana and Cirrus. Bring your drugs. Don't bring your clothes. At DV8. Also, see the Family Values Tour at the E-Center. Korn, Orgy, Ice Cube, Limp Bizkit and the stars of Clive Barker's next film, Rammstein. October 14th. For a smaller, more intimate setting, try Hate Dept. and Luxt at Area 51 on October 9th. There, I said it, now let's eat.

BILLYGOATS-SELF-TITLED-Here's a question for ya all, ever wonder what would happen if the sounds of Elvis Presley, Marty Robbins and Buck Owens all got together? Probably similar to this.

A lounge-a-billy quartet that decided not to show up at the Zephyr on September 14th. Sons of bitches. But, they sent this CD in their place. Roots rock, rockabilly originals from rockers like "All Messed Up" to ballads like "Ordinary Love." Another highlight is a 'don't bum bridges' song, "Don't Spit." Great little quartet that becomes a quintet once in a while with an extra fiddle. Good shit. 7 and a half.

BAXTER-SELF-TITLED-Here's a trio from Sweden that does a drum-and-bass thing oft times reminiscent of Portishead or Esthero.

"I Can't See Why" is one of the best tracks here about someone unsure of themselves and badly in need of lithium. "I would be so glad if you could tell me why I don't fit in." Have mixed the drum-and-bass sound with a pop idea rather nicely. I think they appreciate lounge quite a bit as well, since their moniker came from Mr. Lounge, Les Baxter. "Possible" is a rather sweet and unpleasant piano piece. Pretty good stuff. Nother 7 and a half. **CANDLEBOX-HAPPY PILLS**-Yup, they've got those pills that Baxter is in need of.

This is Candlebox's third release, and Dave Krusen formerly famous for being on Pearl Jam's "Ten" has come along for the ride. There is nothing as instantly memorable as, say "Far Behind," but "It's Alright" comes close. A nice little love song. "I got lost some time ago/ Lost in your smile and where I want to grow old."

Shucks. Give this a 6 1/2. **THE CIRCUS-TRAN-SIENTS WELCOME**-Here's a cryin', screamin', howlin', moanin', slappin', stinging, and singin' album that draws its sources somewhere between the Stooges and Johnny Cash. Highlights are the instrumental title track and the track "Mean One," where the guy is going to hunt his woman down and kill her because she is just that. Snort snort snort snort snort snort sno.

GOMEZ-BRING IT ON-This is bluesy, barroom rock with influences being anywhere from Tim Buckley and Dr. John. "78 Stone Wobble," the first single a Beck-ish track with a funky groove and a distorted vocal. "Tijuana Lady" is a song about a man pining for his south-of-the-border love. This is a nice little combination of barroom rock, hippie jams, and a little hip-hop influence. Band has been nominated for the Mercury Music Prize which awards the very best in British music. Past winners include Roni Size, Pulp, Suede and Primal Scream. Original, somewhat interesting. 7 or more. **CRACKER-GENTLEMAN'S BLUES**-Now here is a band who has really been growing on me, ever since "Take Me Down to the Infirmary." This album has a sound like that,

carrying on with a blues, country, folk and rock-n-roll influence. "My Life is Totally Boring Without You" is a great ode to a friend. One of the highlights is the hidden track, sung to "My Cinderella," where the man is hoping you'll "be my woman again" soon. Moving. Members of Tom Petty's Heartbreakers and Tommy

Stinson formerly of the Replacements are guest stars. Loud. Quiet. Haunting. Strange. 8. Or close. **DIS-APPOINTMENT INCORPORATED-SELF-TITLED E.P.**-Fuckin' more of that Goddamn angst-driven punk-sounding rock and roll that we obviously can't get enough of. Four tracks, the highlight being "Bleeding Boy." A story of an orphaned boy whose father was a killer in the Vietnam war and ended up dying there. The child grows up with a pretty bad attitude about everything-"women, money, all the rest." Not too surprising when we find he would kill for a cigarette. When he screams, "there's no place like home," it takes on a new meaning. Great track. okay E.P. 7 and 1/3.

DOCTOR HADLEY-PREMIUM SOUND SYSTEM-Another alternative band whose previous outing, "Mondo Bizarro" reached number one on Toronto's Internet Indie Network, "The Main Line." They do a lot of live shows and are getting increasingly popular in the east. They have opened for Garbage, Lunachicks, Boss Hog and Jon Spencer. "Blue Buried Sky" is a great little pop gem and would be right at home on your favorite college rock station. "Ultrasound" is a sweet ballad. Sounds like most of what we're hearing these days, only maybe a little more listenable. At least a 7. **EBELING HUGHES-TRANSFIGURED NIGHT**-Band comprised of two nerds, one Bobby Ebeling, who grew up listening to the Beatles and really loved "Lucy in the Sky With Diamonds." The other nerd, Chuck Hughes, sat at home and tried to do clever synthesized orchestra-

tions. Hallucination met technology and it was a match made in heaven.

These are psychedelic and lush tales all about love and life. Dreamy and eerie, beautiful and dark. Good shit. 8. **THE NOTWIST-SHRINK**-Somewhere in the vicinity of Stereolab and Sonic Youth, only without that weird wall of sound that Sonic Youth have. Jazz and pop with electronic alterations. Notwist have a new band member since the last album, the "Sound-o-naut" Martin Gretschnann who creates odd samples. With their new member they have created quite an eclectic little blend of pop and jazz and electronic rock. Pretty good. You can get this and Ebeling Hughes anywhere selling Zero Hour records. Go find something on this label and buy it. They're puttin' out good vittles. Another 8. **FIENDZ-COLE**-This type of music is referred to as "prunk" music in the U.K.

In other words, progressive punk music. It owes as much to top 40 as the punk world. The highlight, however is the song, "Believe Me it Hurts," which sings "Whatever it's worth/I will remember you" sung in doo-wop style. The title track is a song about man's

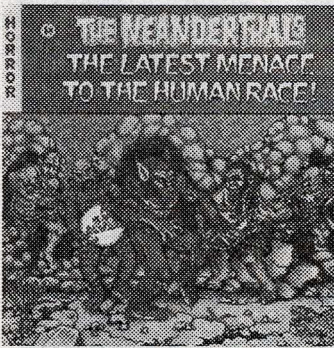
best friend, the family dog who has wandered off and not returned. "Sometimes the only way that you realize somethings close to you is when it dies." Give this one a 7.

FILIBUSTER-THE MEANS...-This band does a ska thing, but a little better than most on tracks "Blunt," "Six Wheels" and "Citywide." But, they definitely are influenced by hip-hop and enjoy playing it on the intro track to the album. The final track on this album is a 27:46 piece called "Showdown Dub" which starts with a dub-ska piece, and then we meet a guy named Bruce, who

spends a good amount of time talking shit about himself and how he needs to meet women who will spend money on him. After that, we get a very long and entertaining ska jam. Pretty fun and interesting album. Give this a 7 or more. **IMOGEN HEAP-I MEGA-PHONE**-Eccentric girly-rock kind of in the vein of Tori Amos. You know, what all fucked up about fucking and religion and what the hell does it all mean?? In "Getting Scared" she confronts a man who used to sexually abuse her on her childhood playground. On "Oh Me Oh My" she questions whether God is really around. "God are you out there/If so, where are you hiding?" "Come Here Boy" is a great track about a woman who knows she's really fucked up but desperately wants to be in love. This ain't no "Little Earthquakes," but it's a pretty good listen. Snort snort snort snort snort snort.

OZOMATLI-SELF-TITLED-Weird Latino band who go back and forth from sounding like a salsa band to hip-hop. A little dub, a little reggae influence. Horns scattered here and there. All the while, exploring problems of gangs, love, etc. "Eva" is a song sung to a true love. "Quiero decir que no quiero ver...amor prohibido," meaning "I don't want to see...my forbidden love." "Cumbia De Los Muertos" is a song about society's problems with youth and gangs. "Soon as we're rid of society's small terrors/The sooner these teenagers don't have to be pallbearers." Decent stuff. 7 and a half for this bad boy.

I LOVE ETHEL-SELF-TITLED-This is a band who are dedicated to Lucy's companion, Ethel. They



respect her for what a great support system she was, but she never got the spotlight. They believe we are all Ethel at some point. A rocknroll band with a sense of humor.

Noisy guitars, sultry vocals courtesy of Lynne. Songs of vulnerability and angst, like "Do I Matter" and "Down to the Bone." Her vocals sound great on "Darkness," a song of despair. There is a version of AC/DC's "Touch 2 Much" which gives it a lesbian perspective. I like Ethel myself. Give this at least a 7. **SHRUBBERS-NATIONAL BOULEVARD**-Shrubbiers is actually a multi-instrumentalist/singer-songwriter by the name of Roger Len Smith who grew up with a love for British rock, the Beatles, the Who, the Clash and Elvis Costello. He writes all of his songs and is described as falling somewhere between Tom Petty and Warren Zevon. He does dark little folk songs like

"Cold Wind" which is a song about the problems "blowin' between you and me." Other great tracks are "Mighty River" and "If I Can Just Stop Falling." This gets damn close to an 8. **LAURYN HILL-THE MISEDUCATION OF...**-Any of you who would doubt that the Fugees are THE shit, would have a hard time arguing with this album. Hip-hop solo project from the Fugees main vocalist.

Chock full of memorable tracks like "Doo Wop (That Thing)," "Superstar" and "I Used to Love Him." There are two hidden tracks here, the highlight being Frankie Valli's "Can't Take My Eyes Off of You." The highlight on this album is "Lost Ones." "You might win some/But you just lost one" will be ringing in your head after the first listen. A brilliant follow-up to Wyckle Jean's "The Carnival." I can't wait for Pras' "Ghetto Supastar." Give Lauryn a 9...at least. **JAMES INTVELD-SELF-TITLED**-James has worked as a musician in two great bands, the Blasters as well as playing for Dwight Yoakam. He's been in the movies, "Indian Runner" and "Thing Called Love." He's added vocals to a Bob Dylan session. This is his first solo outing, and he does a country style album and sounds somewhere between Roy Orbison and Rodney Crowell. He writes some great old-school country soundin' stuff like "Cryin' Over You," "Samantha" and "Wild Places."

Also does some great covers of classic country. Huey Meaux's "I'm to Blame," Rodney Crowell's "Standin' on a Rock" and Don Gibson's "Blue Blue Day." I loved this album. 8 snorts. **MARK LANEGAN-SCRAPS AT MIDNIGHT**-Mark has come a long way since his days with the Screaming Trees, thank God! Actually, I like them and their bluesy loud-rock country blues, but I like his solo stuff a hell of a lot better. The Trees still exist, but when he's not doing his thing with them, he's turning out great little folkie rock albums reminiscent at times of either Leonard Cohen or Tom Waits. He does an acoustic singer-songwriter thing, his voice, haunting and fragile, brings his songs of angst to life. The last track, "Because of This" is over 8 minutes long and is a bluesy rocker that would be at home on a Neil Young album. Mark writes his own stuff with a little help from Mike Johnson from Dinosaur Jr. This is possibly his best yet as far as the solo works go. Check it out. You won't be disappointed. 8 snorts. **ST. ETIENNE-**

GOOD HUMOR-St. Etienne is an easy listening, left field retro-kitsch kinda pop band. Formerly all electronic, they now use real instruments...a little. This is their first album in four years. They have taken time off to produce other bands, and the lead singer Sarah Cracknell has done a solo album. Their home has always been on the dance floor, and this album is no exception. There is a "Jolene" track for the 90's here, called "Sylvie," where the rival in question is the woman's little sister. Another highlight is the track "Goodnight Jack" where the relationship is failing but "I'd like to be a friend."

The band has gotten the remix treatment over the years from Aphex Twin, Chemical Brothers and the Underworld. They are a well-respected act in the business. They're back and they ain't never gonna die. If you HURRY, there is a limited edition 11 track bonus remix CD. 7 and a half snorts!!! **LOVE AND ROCKETS-LIFT**-Here's a group of guys that started off as 3/4 of this little band called Bauhaus. Then, after they became this band and had a huge hit with a song called "So Alive." They made a few albums driven by grindy guitar and pop noise. In 1994, they released "Hot



Trip to Heaven" and their adventures into electronica had begun. On "Lift" they have gone into full-on electronica style. There are real instruments, but this is definitely electronically manipulated all the way through. The title track is very "Dark Side of the Moon"-ish. A second mix of it, referred to as the "Malibu Mix" turns it into a dancefloor track. The first single, "Resurrection Hex" is another little psychedelic dance track. You can also get this on a maxi-single with several remixes.

"My Drug" would be right at home on a Portishead album. This is another great album by a band who loves to change their style. Let's hope this one stays for a few albums. 8 snorts. **MARILYN MANSON-MECHANICAL ANIMALS**-With this release, the band that some refer to as "Satan's Little Helpers" are starting to grow up. They've put a little of the shock value behind them and are actually becoming...a band!!! The first track is a great Bowie-esque song called "Great Big Wide World." By now, you've heard "The Dope Show" and it, although listenable is actually one of the weaker tracks on the album. The haunting and cynically titled "Fundamentally Loathsome" is a standout track which concludes with "Shoot myself to love you/If I loved myself I'd be shooting you." Pretty!!! On "User Friendly," Marilyn wants you to "use me when you want to come."



On "I Don't Like the Drugs (But the Drugs Like Me)" the boys deal with various addictions. This is one of the best things I've heard from these guys. Nother 8. **NEANDERTHAL SPONGE-CAKE-THE SIDE EFFECTS OF NAPALM**-Debut album from Cevin Soling, the former bassist of the band King Norc. Combines 60's sounding garage rock with a 90's style cynical wit. "Knock You Back" is a...uh love song for the 90's. "Gonna pound your eyes/Till they both turn black." He also does an acoustic remake of Quiet Riot's "Metal Health," here known as "Metal Health '98." "If I Had You" is a singalong campfire ditty. Another goddamn alternaband. But fun.

Give this a 7. **PAINKILLER-COLLECTED WORKS**-This is a 4 CD set on an avant garde label called Tzadik. Painkiller is mainly a trio comprised of John Zorn, Bill Laswell and Mick Harris. The first CD is a set of punk-meets-experimental-jazz. Loud, annoying and intriguing.

This CD compiles the albums "Guts of a Virgin" and "Buried Secrets" and adds the EP "Marianne." The second CD, "Execution Ground," carries on with the same idea but starts to lean towards the ambient.

The third CD is an ambient one, two tracks, over 40 minutes long. The fourth CD is a live one, with John, Mick and Bill doing their fucked-up jamming thing they do with Yamatsuka Eye doing vocals on a lot of it. This is definitely NOT for all tastes, but if you are a fan of avant garde, this is for sure something you'll enjoy. Give the 2nd and 3rd CD's a 10. Give 1 and 4 an 8. This is their complete works. Go check it out. **RIALTO-SELF-TITLED**-Yup, it's another one of those Brit pop bands you kids just can't get enough of. I think they release about 200 a month of them now. This one, however is good.

Taking their name from a chain of old and swank movie houses. The songwriter of the band grew up listening to Leonard Cohen and Lloyd Cole and has a huge appreciation for attention to detail. The first track is about unrequited love. I love to say unrequited love. I'll say it over and over. Anyway, it's called "Monday Morning" and he's singing to his honey who may or may not be coming back. "Now it's almost 6 a.m./And I don't want to try again/Cos if she's not back then this must be the end." In "Untouchable," he has found his angel and is so afraid to lose her, that he wants to cut her wings off. Glum.

Good. This one gets real close to an 8. **SWELL-FOR ALL THE BEAUTIFUL PEOPLE**-Swell is a swell "lo-fi" band that started in 1990 in their hometown of San Francisco. Their very first gig was opening for Mazzy Star. "Blackmilk" is a song to a friend who is too busy feeling sorry for themselves. "You think you're sad/I think that's crap." "Make Up Your Mind" is a pop song with some bizarre synth noise. "Everything is Good" combines ambient sounds with exotica for a good time. A really enjoyable album. I can't wait to hear more from these "godfathers of lo-fi." 7 and a half.

Anyway, this brings us to the end of another feast. Thanks to Lauryn Hill for the tasty snacks. Until next time, I'll see you motherfuckers in the mud. SNORT!



Guttermouth-Live

More swear words than an episode of South Park. Even more comical than Blink 182 (believe it or not.) More punk than Nofx (I know you didn't think that was possible) and more fun than a package of string cheese (ok so I had to strain on that one.)

How can I express my absolute passion for this band? I guess I just did!

This live compilation includes all of your Guttermouth favorites, (except lipstick, bastards!!), just a fuck, Pot, Bruce Lee vs. the kiss army and Asshole Wait, that's not all kids, also included are four new tracks!! Word is a new album is in the works and will be out very soon!

P.S. Thanks Nitro! I was one of the lucky 5,000 people that received a syringe along the inner cd box, fuck yea!!! This fucking hit is for you Guttermouth!

-PuNK eLmO

The Mysteries Of Life-Come Clean

An excellent corky-pop band that had me dancing around the room like a chimpanzee on smack during tracks two through four. The sound produced from these tracks can lean towards the Blues Traveler, or maybe the thought has something to do with the harmonica being in each song. However, I do know that even if I didn't have three cans of mountain dew before rotating the album I still would have been galloping around the room naked. I mean uh The brilliant tune and amusing lyrics in Fingerprint are what is going to make The Mysteries Of Life a solved piece with the mainstream market.

After track four, the caffeine rush settled as I lay, sprawled upon my bed, the album picks

up, (or should I say drops off), where track one started. The tempo falls into a twangy-country element, which I was digging in its entirety. Their clever melodies and well-executed overall sound grips you into a time-trap and holds you in a timeless world.

Track 8 ñ Maya and Luna: I closed my eyes and as my caffeine headache turned into a throbbing sob the song turned into a metaphor for my life. seeing a face in a photograph/Seeing and [now here's] to the past/Try to turn it around/Don't try, to turn it around Such strong lyrics for a Mazzy Starish (if you will) backing. The best lyric I've heard in awhile from any band appears later in the song, don't go back we're just learning the road

In my melancholy world I fell into another highlight, track 13 he sings if I was the sun way up there, I'd go with my love everywhere/I'll be the moon when the sun goes down, to let you know I'm still around/ That's how strong my love is/ I'll be the weeping willow drowning in my tears, you can go swimming when you're here/I'll be the rainbow when the storm is gone, wrap you in my colors and keep you warm No doubt, a song for all of my tree-hugging hippie friends, such happy lyrics for such a tune downed song. I hate to admit it but this song really made me fall into a wish I had someone to hold trance. I am a god damn wuss, what can I say? Too bad I don't have anyone to share this song with. <sniff>

I can define the album, as a whole, as being just excellent pop songs. On the other hand, I could let the bio do the talking, the Mysteries of Life build on the foundations of pop music and inspired moments, an emotional truth and a cleverly turned phrase. Nothing here is unfamiliar, but everything is remarkably new.

-Just eLmO

Core 22-Not Your Size

Not your size I wonder if the title of this album has something to do with the cover art. Oh, what a piece it is! There's just a tad of something that resembles Garbage here, maybe a lil' more, should I dare say, new wavier However, it could have been the bio that threw me off a bit, with

a lush voice and a Shirley Manson style, Sonia can coo like Portishead's Beth Gibbons and then rawk out like Joan Jett

Let me discuss something with the writer of this bio: Number 1, Joan Jett? Why would any modern artist have a reference to Joan Jett in their fucking bio?!! Number 2, Why is Beth Gibbons mentioned? I hear nothing resembling Portishead!

So in this song titled, Je T'aime about two and a half minutes into it the band members start getting it on, what the hell?? I have no idea what Je T'aime means, and I'm too lazy to look it up, I and guessing it has something to do with anuses and vaginas? Honestly, I started getting a lil' hard.. So what? Call me a sellout if you want.

Other lowlights in the album include, ripping off Stairway To Heaven for the billionth time. Jesus, if I hear another song resembling that damn, fucking riff I am going to go on a killing spreeeeeeee.. aahhh! In what must have been another weird coincidence the song is titled, Stupid

Towards the end of the album, Roses isn't that bad of a song. I wouldn't doubt it if the whole string arrangements were sampled from the Boston Symphony Orchestra though.

-eLmO GuY

SuperKreme-Self-titled

I'm kinda digging this song.. My god I hear such an R.E.M. influence in Swerve even the lyrics. Hmm, what's this, produced by Mitch Easter, also of R.E.M. fame, What a coincidence! Do you believe in coincidences young man?

Investigating further, the second track brings us hang Nail Either they are singing about a hangnail that is just pissing the hell out of them or this could possibly be the worst metaphor I've ever heard. I'm inclined to believe the latter. Thumbing through the tracks I find a title that I can relate too, Mary Jane contains that hand clap that is just so snazzy <clap/clap, clap, clap/clap, clap> all throughout the damn song. How fucking 80's can you get? Will someone please kill me? I am turning this band off, SuperKreme, what a fucking stupid name. Then again what more can you expect from a band from fucking Toledo, Ohio.

At any rate, if you like R.E.M. on crack, and/or horrible metaphors then this is the group for you.

-O hi O eLmO

SNFU-Let's Get It Right The First Time

Snfu have been on the scene since 1984, wow, if that isn't dedication to punk rock I don't know what it is. For the first time ever SNFU fans will be able to get all of their favorite punk anthems on one disc, LIVE! That's right, Let's Get It Right The First Time, is coming to you straight from Canada's hardest straight edge city, Vancouver.

While these guys have been in the scene for awhile it sure seems they are still a little uptight about the activities during the show. While discussing live towards the crowd, OK, if you can control yourself and keep your shenanigans that way we'll be fine Nothing wrong with a lil' uptightness, but guys how long have you been playing?

She's looking for somebody better/much better than Eddie Vedder. The lyrics to possibly one of the best punk songs to date, better Than Eddie Vedder with witty lyrics, choppy chords, and pounding drums. Which brings about an interesting topic these days: Eddie was the ultimate rock icon during the early 90's, What happened? In the words of a good man, they love you when you're on all the covers, when you're not they love another Isn't it true? This world makes me sick, I must not go on

The talk of American icons, or past icons, does not stop there. John Bobbit, he better keep it in his pants this time/or he might lose it for good/naw he's doing porno films/he couldn't get a part in boogie nights

Charlie Still Smirks a tribute to the one and only Charles Manson. However, the quote of the album comes from the song cannibal cafe, well I'd sure like to know what the, the hell, this is I'm chewing. Well I said, holy fuck,i it's another human

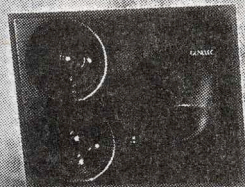
-eDDie eLmO

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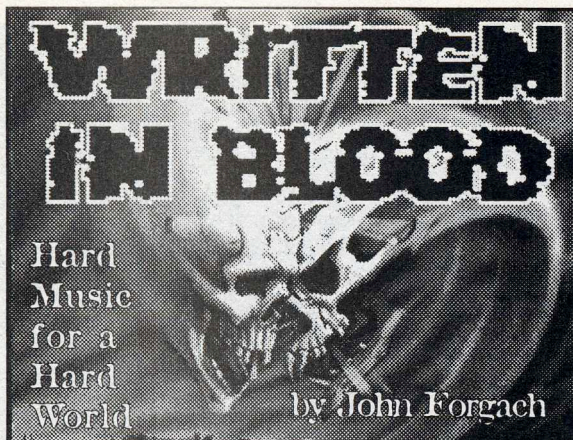
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A.C.
Picnic Of Love
Off The Records

Writing sensitive folk songs isn't exactly what the band A.C. is famous for doing throughout their career. This band would be more apt to write a song that could be described as crude, rude, socially unacceptable, obscene, disgusting, or just plain morally reprehensible. Past titles include: MOR-BID FLORIST, EVERYONE MUST BE KILLED, and I LIKE IT WHEN YOU DIE. A.C.'s release IT ONLY GETS WORSE, due out in late '98, is described by the band's label as, "...undoubtedly the most offensive thing ever recorded.". Instead of adding one mushy love song as a joke on a release, the band A.C. recorded an entire album dedicated to "sensitive" folk/love songs. The very idea of doing this album was bad and the songs are just as horrible as the "brainstorm" from which they were spawn. This is strictly for the person that feels the need to collect A.C. releases.

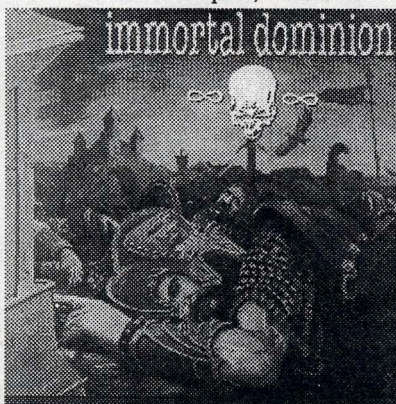
GALACTIC COWBOYS
At The End Of The Day
Metal Blade

A recent issue of "Entertainment Weekly" was dedicated to guilty pleasures of the entertainment world. I'd say the Galactic Cowboys are one of my guilty pleasures. I've felt this way since I reviewed the band's '96 release MACHINE FIST...ouch, I mean MACHINE FISH. This is a fun rock band that writes good songs with good vocal harmonies and plenty of guitar crunch. The Galactic Cowboys are just better than most bands that have delved into the "lighter" side of rock/metal and that's what won me over. AT THE END OF THE DAY, recorded at the band's own recording studio in

Houston, Texas, was engineered, produced and mixed by Alan Doss (drums). The Galactic Cowboys are currently on tour with King's X. Unfortunately, as I look over the tour schedule, I see no Salt Lake date listed.

GRUNT

South Jersey has been subjected to the seething rage of the band Grunt since 1996, now it's the rest of the world's turn. I found out about these guys on my most recent trip back to the East Coast. Since then I've been able to check out their 3 song CD which was released in '96 and a four song demo they released in April of '98. Grunt is Brian Chicano (vocals), Darrell Rapp (guitar/vocals), Wayne Thornton (bass) and Steve Nanni (drums). I focused on the demo since it's Grunt's latest work and best to date. The four songs from the demo ("Dread Box", "Come To Die", "My Disease", and "Low Creepin") all take on lives of their



own. Each song was crafted with the unique, Grunt mixture of sludge, death and thrash. This band creates a low rumble one minute, then explodes into a furious groove the next. The vocal/backing vocal exchange between Brian and Darrell adds an exciting element to the music. Brian used to sing for the band Vicious Circle, which was released on J.L. America (Hell yes I still have my copy of CRYPTIC VOID.). Grunt is currently working on a 12 song CD which they plan to release in early '99. Contact the band at - 5046 Pleasant Ave. Pennsauken, NJ 08110. If you want a copy of their four song demo send them \$4.50 (shipping/handling included in that price).

IMMORTAL DOMINION
Endure

Northern Colorado's Immortal Dominion comes on strong with the release of their second CD, ENDURE. The band formed in August of 1995 and consists of Ray Smith (guitar/vocals), Brian Villers (guitar), Ben

Huntwork (drums) and Steve Sherwood (bass). The initial recording output took place in December of 1996 with the five song CD, BIRTH being the result. Immortal Dominion has played live with some pretty noteworthy bands such as Unsane, Today Is The Day, Malevolent Creation and even local Salt Lake favorites Wicked Innocence and Unsound Mind. The first thing that struck me when I listened to ENDURE was the incredible production. The album was recorded at The Blasting Room in Fort Collins and is definitely one of the best sounding self-released CDs that I've ever heard. The performance on ENDURE can be summed up with the word "tight", "velocity" comes to mind when describing the pace of the release and "heavy" fits well for the type of music. Immortal Dominion makes a smart move mid-way through the album, breaking up the utter brutality of the release by adding "Brighter Days" and the instrumental "Metal Licker". Reach Immortal Dominion at 335 Bradley Drive, Fort Collins, CO 80524 or at their web site www.immortal Dominion.com.

KING'S X
Tape Head
Metal Blade

It seems like I've been listening to the band King's X forever. I remember when I made a trip to Megaforce Records in New Jersey back when King's X was on Megaforce. I had plans to start an internship with the label that summer and wanted to see the place to know exactly where it was located. Anyway, I remember peering into the window (It was a Sunday so they were closed.) and seeing King's X's gold albums plastered on the walls. I thought that was cool, but at the last minute Megaforce gave the internship to someone else. I remember the only explanation I was given was, "That's how it goes.". Well I never got a chance to let them know how I felt about the situation, so...UP YOURS MEGAFORCE!! By the way, I ended up doing my internship with RAS Records - a reggae label in D.C. - Hi Mark. These days King's X has found a happier home with Metal Blade Records. According to the band, the pressure is off to have a "hit record" and are able to concentrate fully on their music. There were a couple "firsts" with TAPE HEAD. First off, the band wrote most of the material for the album as a band, instead of trading recorded parts with each other. Another thing different with TAPE HEAD was that Ty Tabor (guitar/vocals) took over the engineering

and producing responsibilities instead of bringing someone else in. This is a great album. Some of the songs have the King's X signature, soulful groove sound, while others are more somber and reflective. Some of the music just plain rocks and as always there are plenty of super-catchy parts contained within the songs. TAPE HEAD will be out on October 20th.

KREATOR Outcast F.A.D.

I'm a little behind on this release. I'll guess Kreator's, OUTCAST has been out for at least six months. My interest in hearing this album peaked when I heard former Coroner guitarist/genius Tommy Vetterli (aka Tommy T. Baron) was playing with Kreator. I first heard this band when the album PLEASURE TO KILL came out. P.T.K. and the album that preceded it ENDLESS PAIN were both years ahead of their time and set new standards for heavy music. Later albums such as TERRIBLE CERTAINTY and EXTREME AGGRESSION held onto a lot of the same intensity but also hinted that Kreator was still was not done defining itself as a band. As the '90's rolled around so did the albums RENEWAL, CAUSE FOR CONFLICT and now OUTCAST. It took a couple of listens but soon found myself warming up to a good number of the tracks from OUTCAST. If I was disappointed by anything it was that Tommy Vetterli didn't get enough soloing time in. I don't think he does a real solo until the fourth song. Although he doesn't do many solos, I can definitely hear that Tommy's know-how and abilities went into the writing and recording of many of the songs.

LABYRINTH Return To Heaven Denied Metal Blade

Italian bread, Italian wine, Italian sports cars - those I've heard of, but Italian metal? The world of metal will find out what Italy has to offer with the release of Labyrinth's, RETURN TO HEAVEN DENIED. The six progressive/power metal musicians that make up the band come across as seasoned players and the flawless production of the album shows that each member has nothing to hide. Highlights of the album include the range and harmonies of the vocalist and the impressive output by the guitarists and the

instruments they wield. As with most things, what goes up must come down. Although the band Labyrinth is very good at what they do, I can't say I haven't heard the bulk of this album before.



OS101 United Brotherhood Of Scenesters Victory A few years ago the hardcore band Hogans Heroes decided it was time for a change. This change would mark a new direction for the band, as a result they changed their name to OS 101 (Old School 101). UNITED BROTHERHOOD OF SCEN-

ESTERS will exemplify everything that this band is about. The band's melodic, hard-edged approach will convey each member's desire to "keep the true spirit of hardcore alive" and will send out their message of pride, respect and loyalty.

SOLUS Our Frosting Hell Skinmask Productions

One of Canada's heaviest exports - Solus is making waves that will surely be felt far from the border of their homeland. OUR FROSTING HELL is a three song E.P. ("Quilt Of Shame, "Magadan", and "Tainted



Slowly") that is being released to introduce the band's upcoming full-length album, WORMWOOD. I first heard Solus back in '96 when they released their debut, SLAVE TO MIND and the years since then have been good to this band. I was hoping in '96 there would be more to come from these guys and I'm pleased to hear them back with as much intensity, focus and desire to create great heavy music. Since SLAVE TO MIND, by sounds of it, Solus has expanded it's vocal and over-all musical range to encompass more of a varied death/thrash sound.

Although being together since '95 isn't exactly yesterday, musically speaking, Solus comes across as having been together for much longer. Another highlight was the presence of guitar solos which were left out the first time around. I'm not sure why solos were left out on SLAVE TO MIND, but one thing I do know from the performance on this album is that Derek Harnanansingh (lead guitar) should be soloing at will on future recordings. Contact Solus at P.O.B. 271 STN B, Toronto, Ontario, Canada M5T 2W1.

TALAS If We Only Knew Then What We Know Now Metal Blade

Relive the power rock days of the '70's and '80's with Talas's, IF WE ONLY KNEW THEN WHAT WE KNOW NOW. The original lineup from 1974 featuring Billy Sheehan (bass/vocals), Dave Constantino (guitar/vocals) and Paul Varga (drums/vocals) reunited for a show at Kleinhan's Music Hall in Buffalo, New York. IF WE ONLY KNEW THEN... is the live recording from that show and includes material from the first two Talas albums, two previously unreleased songs and covers of King Crimson's, "21st Century Schizoid Man" and Max Webster's, "Battle Scar".

WITCHERY Restless And Dead Necropolis

The witching hour is upon us. Witchery, formed by Patrik Jensen on guitar (ex-Searce and Satanic Slaughter, currently with The Haunted) combines a variety of metal styles in a way that is familiar without sounding stale. Witchery takes a solid, "classic" metal foundation and adds some thrash, death and at times even a little black metal finds it's way into the boiling cauldron that makes up the Witchery sound. One thing that really stands out while listening to this album is not only the different styles of metal that are used, but how well all of it is done. These guys are top-notch players. When Patrik Jensen quit Satanic Slaughter he took Tony (vocals), Rille (guitar) and Micke (drums) with him for the formation of Witchery. The band also features the bass work of Sharlee D'Angelo (Mercyful Fate). Witchery is already preparing to record their next album, DEAD, HOT AND READY. Until then check out RESTLESS AND DEAD.

OCTOBER DAILY CALENDAR

Monday, October 5
Mike Reilly and The Brotherhood of
Bernal Blues - Dead Goat
King Trance - Zephyr

Tuesday, October 6
Bobby Walker - Dead Goat
Voodoo Lovemint - Zephyr

Wednesday, October 7
Frank Page - Crocodile Lounge
Trouser Trout - Dead Goat
Sun Fall Festival - Zephyr

Thursday, October 8
James Stewart - Crocodile Lounge
Pepperlake City - Dead Goat
Toliet Smurphs - Spanky's
Swing Gorillas - Zephyr

Friday, October 9
Hate Department & Luxt - Area 51
Straight no Chaser - Crocodile Lounge
Papa Kega and the EFI Connection -
Dead Goat
My Superhero & Bank of Brian -
Spanky's
Jerry Joseph and the Jackmormons -
Zephyr

Saturday, October 10
Eddie Zenn - Crocodile Lounge
Sunny Masons - Dead Goat
Home with Chris Sick - Spanky's
Salsa Brava - Zephyr

Sunday, October 11
Acoustic Goat - Dead Goat
James Shook and the Resolution -
Zephyr

Monday, October 12
Larry Garner and the Boogaloo Blues
Band - Dead Goat
Poink - Zephyr

Tuesday, October 13
Goat Jam - Dead Goat
Triskel - Zephyr

Wednesday, October 14
Frank Page - Crocodile Lounge
Less Moving Parts - Dead Goat
Family Values Tour - E Center
Cabaret Diosa - Zephyr

Thursday, October 15
James Stewart - Crocodile Lounge
Mambo Jumbo - Dead Goat
Highwater Pants - Liquid Joe's
Swing City w/Hipster Daddies & Hand
Granades - Ritz Club
B-Non & Onieda - Spanky's
Slapdown - Zephyr

Friday, October 16
Chris Curtis - Crocodile Lounge
I Roots - Dead Goat
Zion Tribe - Spanky's
Phat Sidy Smokehouse w/Chola -
Zephyr

Saturday, October 17
Eddie Zenn - Crocodile Lounge
Norton Buffalo and the Knockouts -
Dead Goat
Home with Chris Sick - Spanky's
Phat Sidy Smokehouse w/Chola -
Zephyr

Sunday, October 18
Genghis Angus - Dead Goat
Choice of Rein with Posh Monkey -
Zephyr

Monday, October 19
Debbie Davies Band - Dead Goat
The Church - Zephyr

Tuesday, October 20
Goat Jam - Dead Goat
Candy Cane - Zephyr

Wednesday, October 21
Frank Page - Crocodile Lounge
Triple Threat - Dead Goat
Ramona Sway - Zephyr

Thursday, October 22
James Stewart - Crocodile Lounge
Rich D and Lisa Marie - Dead Goat
Squid Boy & Fade - Spanky's
Babes Blue Ox w/Dieselhead - Zephyr

Friday, October 23
Moonshine Over America Tour - Micro,
Keoki, Omar Santana, Cirrus, John
Kelley - DV8
International Camarilla Convention
w/Godhead - Hilton
Straight No Chaser - Crocodile Lounge
Donner Party - Dead Goat

Poink & Headshake - Spanky's
Rubberneck - Zephyr

Saturday, October 24
Eddie Zenn - Crocodile Lounge
Carolyn Wonderland and the Imperial
Monkeys - Dead Goat
Home with Chris Sick - Spanky's
Rubberneck - Zephyr

Sunday, October 25
Acoustic Goat - Dead Goat
Jam night w/Dave & Justin from Chola -
Zephyr

Monday, October 26
Greg Piccolo and Heavy Juice - Dead
Goat
Steve Poltz, Pete Droge, John Doe,
Glenn Phillips - Zephyr

Tuesday, October 27
Goat Jam - Dead Goat
Bloque - Zephyr

Wednesday, October 28
Frank Page - Crocodile Lounge
Curious Birds - Dead Goat
Southern Culture on the Skids - Zephyr

Thursday, October 29
James Stuart - Crocodile Lounge
Up Yer Sleeve - Dead Goat
Cinderella - Zephyr

Friday, October 30
Chris Curtis - Crocodile Lounge
The Clots - Dead Goat
Highwaterpants w/Marion Hill - Liquid
Joe's
Choice of Reign - Spanky's
Disco Drippers - Zephyr

Saturday, October 31
Highwaterpants - Cozy, Park City
Eddie Zenn - Crocodile Lounge
Unsatisfiable - Dead Goat
Thirsty Alley & Curious Birds - Spanky's

Disco Drippers - Zephyr

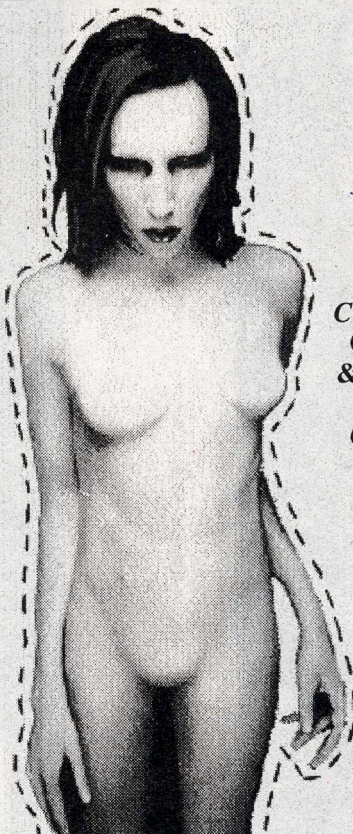
If you're not in the FREE daily
Calendar, maybe you didn't get us
your listing!

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is
EVERYTHING!**

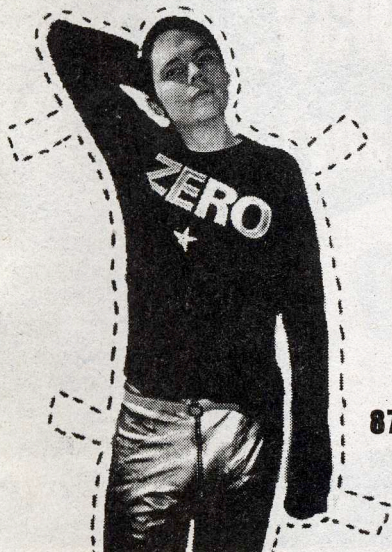
Marilyn Manson Paper Doll

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Step 8. Using your free hand, if you have
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- Step 1. Do NOT ask an adult for help.
- Step 2. Get a pair of really sharp and really pointed scissors. Run with them.
- Step 3. Get a tube of super-glue.
- Step 4. Get a stiff piece of cardboard - the cover of a Bible would be good.
- Step 5. Carefully cut out Marilyn along the dotted lines. (Don't worry - there's nothing to cut off!)
- Step 6. Using the tips of all of the fingers on your right hand, smear the back of Marilyn with super-glue and stick him (face-up) on the cardboard.



the
**brian
jonestown
massacre**
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